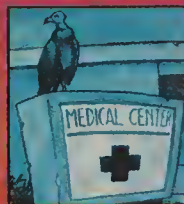


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Retail slaves revolt and faux finishers eat the rich [p.25]

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GUARDIAN

The Best of the Bay ... Every Week

Method men

Hip-hop theater artists **Danny Hoch** and **Will Power** are bringing performance to a whole new stage.

By J.H. Tompkins [p.43]

Players club: Danny Hoch, left, and Will Power join Sarah Jones and Jonzi D at Yerba Buena Center for the Arts for "Take It to the Stage: An Evening of Hip-Hop Theater" this weekend.

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Telecommuting from Paris: an idea whose time has come. J.H. Tompkins filed this week's cover story on hip-hop theater live and direct from ... France, but he tells us intercontinental travel pales in comparison to the live theater he saw the week before at P.S. 122 in Brooklyn. The room was hot, sweaty, and overcrowded. The audience was more Justice League than ACT: artists were expected to show and prove, which, Tompkins reports on page 43, they did.

One of those artists, Will Power, who left the Bay Area just two years ago, after cofounding the hip-hop group Midnight Voices, makes a triumphant return as the cocurator of "Take It to the Stage: An Evening of Hip-Hop Theater" at Yerba Buena Center for the Arts this weekend. Its performers — Power, Danny Hoch, Sarah Jones, and Jonzi D — are inventing a new kind of theater, adrenalized and informed by hip-hop. They're also bringing a new audience with them. To an art form (theater) that's been losing ground to another art form dominated by the tastes of 12-year-old boys (film), that's a big deal.

The wrong audience, as it turns out, can be a problem. Tompkins reports that one of Hoch's early outings in San Francisco was a wake-up call. After Hoch shed his white skin to become radio DJ the Caribbean Tiger, dancehall performer Madman, and 16-year-old rapper Floe for *Some People* at the Bayfront Theater in 1994, the white audience responded with a standing O, then packed into their luxury cars to go home to their comfortable lives. It was not what the artist had in mind.

Since then Hoch's taken great pains to get the tickets into multigenerational, multicultural hands. He doesn't want his characters to go down easy. His work probes sensitive spots, raises hackles, and triggers questions, as Tompkins writes. Sometimes it even makes enemies, as good art should.

Susan Gerhard
susan@sfbg.com

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Letters to the editor

Cheers to the bag man

Kudos and, of course, congratulations for Franklin Dement's recent tome to one of only two of life's truly rewarding activities, public drinking ["Bagging It," 6/13/01]. The wise words of this revealing essay have inspired me to send copies of it to all of the U.S. stew bums with whom I have shared a public drink over the last 35 years, if only I could remember their locations or even their names.

Especially entertaining was the reference to the physical composition of a paper bag, especially important for the ponderings of one who engages frequently in the craft of surreptitious imbibement.

Tears were produced when I recalled some of the more creative instances of "drinking under the table," such as using water bottles while riding 100-mile bicycle marathons while trying to determine whether physical exhaustion or heart failure would win. Thankfully, heart failure has been the loser every time. Mr. Dement certainly has enjoyed the experiences that made it possible for him to write this memoir.

Kevin Tansey
Oakland

Guilty of false history

Michael P. Rogin states, "Russian and not American troops liberated the death camps" ["False Memory Syndrome," 6/20/01]. It is true that Soviet forces liberated many of Nazi Germany's death camps, including Auschwitz and Majdanek.

Note, however, that on 12 April, 1945, American troops liberated Buchenwald; on 29 April, 1945, American troops liberated Dachau. For what it's worth, on 15 April, 1945, British troops liberated Bergen-Belsen.

It appears to me that Mr. Rogin, in his haste to write a fatuously anti-American article, is himself guilty of False History Syndrome.

Riley B. VanDyke
San Francisco

Splitting hairs over death-camp meaning

In the article "False Memory Syndrome" in the June 20 issue, Michael P. Rogin states (in response to a quote by Bush talking about American soldiers hugging the survivors of the Holocaust), "In the face of such a collective false memory syndrome (for starters, Russian and not American troops liberated the death camps) ..."

Mr. Rogin splits a fine hair in his definition of "death camps."

Of the liberated concentration camps only Auschwitz-Birkenau and Majdanek were for the sole purpose of annihilation. Camps such as Dachau and Buchenwald were "forced labor" camps. However, I think those who died and suffered in those camps would have thought of them as "death camps" nonetheless.

Certainly the estimated 1.2 million deaths at Auschwitz-Birkenau are staggering, but the deaths at the other concentrations camps are also quite sobering. Mauthausen, a forced labor camp (which had a gas chamber) that was

liberated by the U.S. 11th Armored Division on May 5-6, 1945, was responsible for 119,000 deaths. If that isn't a death camp, what is?

Mr. Rogin's statements show a bias that, in my view, belittles the sufferings of the people in the western camps and the role of American soldiers in liberating those camps. Certainly the 32,000 people liberated at Dachau by American soldiers would acknowledge the "good" that was done.

I take Mr. Rogin's attack on nostalgia and the over-simplification of the war to heart. It is easy to be swept up in the romance and glory of "the good fight" and ignore many of the moral incongruities which existed before, during, and after the war.

Eric Thomas Black
San Francisco

Michael P. Rogin responds: *The distinction between death camps and concentration camps is far from trivial, since the death camps were where the Nazis carried out their genocidal project of exterminating all Jews. That in no way minimizes the horror of the concentration camps; it just gets the history (and the specificity of Nazi genocide) right, but then that is not a high priority either for George W. Bush or for the Hollywood World War II films.*

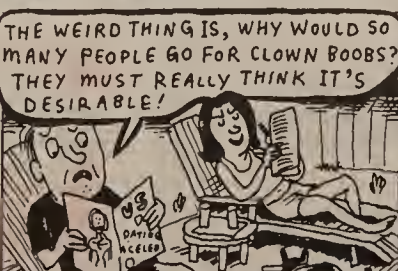
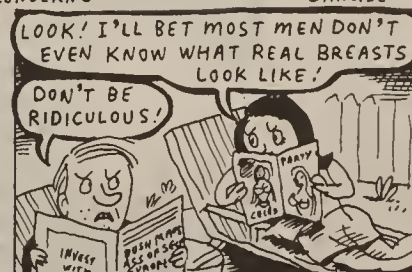
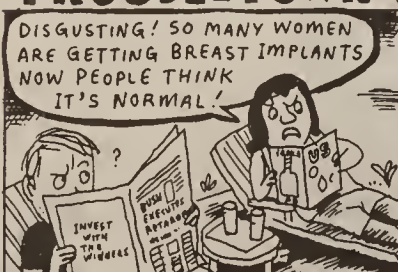
For the record

In "Eviction Prediction" (6/20/01), RADCo and the mayor's deputy chief of staff were both misidentified. RADCo stands for Rental Assistance Dispersement Component. The mayor's deputy chief of staff is Steve Kawa. The Bay Guardian regrets the errors.

TROUBLETOWN

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BY LLOYD DANGLE



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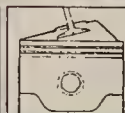
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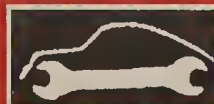
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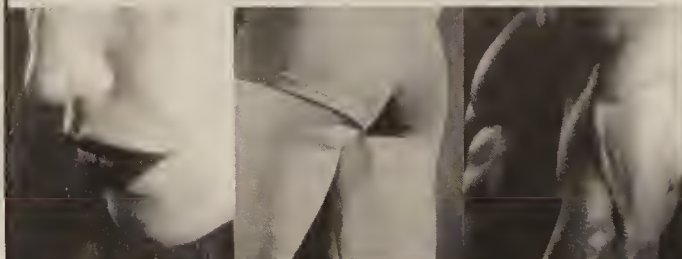
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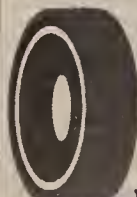
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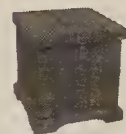
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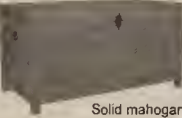
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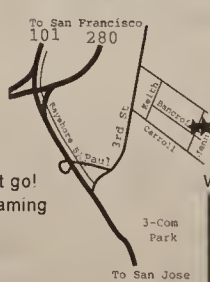


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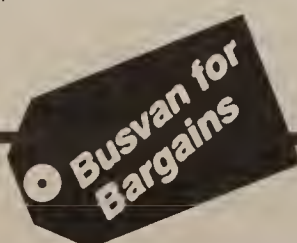
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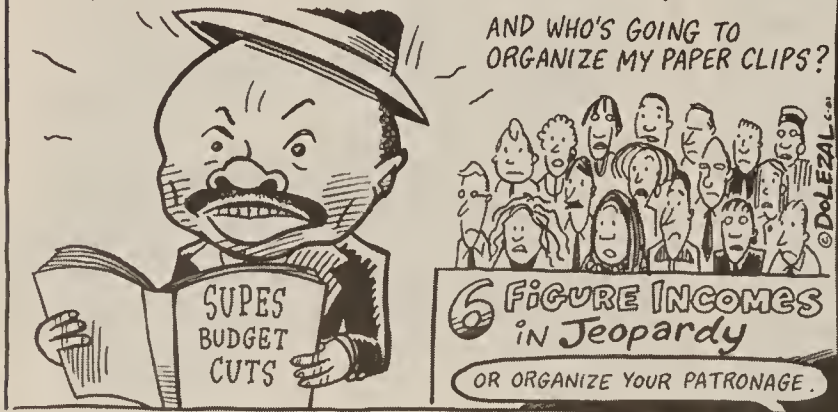


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opinion

by jake mcgoldrick

Mayor should sign TIC law

In February, Sup. Chris Daly reintroduced former supervisor Sue Bierman's proposal to regulate tenancies in common. Daly hoped to prevent the evictions of seniors and low-income tenants that frequently occur when rent-controlled buildings are converted to TICs.

I believed Daly's proposal was too close to Proposition N, which the voters rejected in November, but I shared his desire to address the problem of TIC evictions. So I met with stakeholders to forge a compromise that would protect tenants from eviction while also offering them a way to own their homes. The legislation that resulted, called Home Ownership for Tenants, passed the Board of Supervisors by an 8-3 vote earlier this month.

I wasn't surprised by the flood of letters and telephone calls that followed: advocates for tenants and for small landlords had been steadily pressuring the supervisors since February. What surprised me was the volume of support from two groups who until then had been relatively quiet on the issue: tenants who wish to own the units they currently reside in and owners of existing TICs.

It's not hard to see why these groups support the measure. Thousands of existing TIC owners will be allowed to convert their units to condominiums without going through the city's condo lottery, thus adding value to their property and giving them greater economic security. And other provisions would help aspiring homeowners buy their own units — creating TICs without causing evictions.

These two crucial groups — renters who wish to own and TIC owners — sent Prop. N to its defeat in November. The fact that they support the current legislation shows that the compromise we arrived at differs significantly from Prop. N.

This broad support belies the claim of opponents of this legislation, who say the board is flouting the will of the voters. Prop. N proposed a strict regulatory scheme that would have retroactively applied criminal penalties against existing TIC owners. My compromise bears little resemblance to the ballot measure.

The voters rejected the provisions of Prop. N. But their vote doesn't preclude any subsequent at-

tempt to address the problems caused by TIC conversions. Seven other supervisors agree — including Sup. Mark Leno, who opposed Prop. N last fall.

Would-be homeowners and current TIC dwellers aren't the only ones who would benefit from the legislation. Tenants who don't want to buy their units can gain the security of a lifetime lease. Small-property owners in two-unit buildings and families who form TICs, including domestic partners, are exempt from the regulations.

Now that the bill has passed the board, Mayor Willie Brown must decide whether to sign it. With or without his signature, the measure will become law: it has enough support on the board to override a mayoral veto. But by signing the legislation, the mayor has an opportunity to foster peace amid the often-heated rhetoric on both sides of this issue.

Brown has sometimes been saddled with blame for the displacement of moderate- and low-income families from San Francisco over the last few years. This legislation will help stem that tide of displacement, both by regulating TIC conversions and by providing a pool of 200 units to benefit working families. His signature will send a clear message that he supports a moderate, careful compromise that stems displacement and provides real opportunities for affordable home ownership.

As I have said repeatedly, this is just the first step in our efforts to address the city's housing crisis. Over the coming months the Board of Supervisors will attempt to put additional pieces of the puzzle into place — particularly to facilitate the construction of new housing. But as Marcia Rosen, the mayor's housing director, is fond of noting, it is not enough to build new units. We must also ensure that we do not lose the affordable units we have. I invite Mayor Brown to join the board's efforts to offer solutions to the housing crisis. He can make the first step by signing the Home Ownership for Tenants ordinance. ♦

Jake McGoldrick is the supervisor for San Francisco's District One.

editorials

Don't let the MUD slide

As the energy crisis deepens in PG&E's San Francisco, it is clearer than ever just how timely, invaluable, and indispensable the campaign for a municipal utility district really is.

For the first time in eight decades the MUD has blasted a widening fissure in PG&E's stranglehold on city hall. It has at the same time thrust San Francisco into the national spotlight as the potential beacon for public power (the clean, reliable, locally accountable, environmentally sound alternative to the PG&Es of the country) and for restoring the principle of public control of public resources. Until the MUD the privatization scandals were a dark symbol in a famous liberal and environmental enclave: PG&E had stolen our public Hetch Hetchy power, PG&E and the downtown forces led the move to steal the Presidio, and a PG&E ally, Bechtel, was poised with a mayor-engineered contract to steal our Hetch Hetchy water, and nobody at city hall was uttering a peep of protest, ever.

The MUD was a valuable catalyst, because it was an elected entity, based on the highly successful Sacramento MUD, with a foundation in state law, that could be created and operated independent of the city hall that had allowed PG&E to control our Hetch Hetchy power from the moment it began flowing from the dam in Yosemite National Park. It has set the standard for what a democratically run public power agency should be in San Francisco.

The optimum scenario for the fall election is to make the MUD the centerpiece of a three-pronged attack on PG&E to bring our own Hetch Hetchy power to San Francisco. First, the MUD and the five MUD commissioners, as well as a strong pro-public power city attorney, win with a decisive mandate. (The strongest city attorney candidate on public power is Neil Eisenberg, who drafted the MUD petition and led the successful legal fight to get the measure on the ballot despite a pro-PG&E city attorney, a pro-PG&E mayor, and a then-pro-PG&E Board of Supervisors.)

Second, the city attorney sues PG&E in federal court to enforce the Raker Act, moves to break the Turlock-Modesto power contracts, and works with the MUD board toward municipalization.

Third, city officials work in concert with the newly elected MUD board and the newly elected city attorney to deal with the imponderables and contingencies after the election. It is at this point that a strong, well-thought-out public power charter amendment would be timely and most effective. What if, for example, the MUD wins, but PG&E candidates obtain a majority of the seats in the citywide election? What if a city attorney is elected who tries to carry on City Attorney Louise Renne's tradition of protecting PG&E and fighting the MUD and public power? (Jim Lazarus, for example, is backed by Don Solem, who is leading PG&E's anti-MUD campaign. Other candidates are emerging without strong public power credentials or commitments.) What if PG&E unleashes a legal offensive, as expected, to try to stall the MUD?

What if, for good reason or bad, the newly elected MUD board is stalled?

We outline this scenario to provide context for the supervisors' June 29 hearing on two charter amendments that could provide trouble and competition for the MUD in the election. The first is Sup. Gavin Newsom's charter amendment. It ought to be killed, mainly because it would perpetuate PG&E's control inside city hall through a board appointed in part by the mayor and the supervisors and in part elected city wide. It is also Newsom being Newsom, meaning he is not known for saying a good word for public power or for saying a bad word about PG&E.

Sup. Tom Ammiano, the key supervisor who helped move the MUD along inside city hall in the early days, has proposed a far better charter amendment. He has presented it as a companion to the MUD and has been working hard to get input from the community (labor, environmentalists, small businesses, neighborhood activists, MUDders, et al) to make it a strong insurance policy and backup to the MUD. The *Bay Guardian* and some MUD supporters were open to the charter amendment as long as it complemented the MUD and did not compete with it, and it addressed the concerns laid out in our May 23 editorial, "Ammiano's Power Plan." (Other MUD advocates opposed it from the outset as troublesome and potentially confusing.)

We still have concerns. The proposed charter amendment needs clear and unambiguous language that preserves the MUD if both the MUD and charter proposals win and specifics on how the two can work together. There has been no concrete response by charter amendment proponents on the mechanics of how Ammiano's measure and the MUD campaign can work together to mitigate voter confusion: that means fundraising, management, scheduling, message, publicity, and all the day-to-day issues of campaign coordination — which will be up against the public relations and media onslaught PG&E will launch to preserve its crown jewel in its headquarters city.

Some charter amendment advocates are using the proposal as an excuse to not endorse the MUD, as are some supervisors, which raises the issue at the outset of how the two issues can be effectively joined for the long haul of a tough campaign.

We recommend that the supervisors recognize that Ammiano has an evolving, well-intentioned charter proposal that shows promise. But unless Ammiano can produce a stronger proposal that addresses the MUD proponents' concerns, showing a clear path to a complementary rather than a competitive campaign, it is smart politics to let the MUD stay on the ballot alone and uncontested and with the best chance of winning. And then hold the charter proposal in reserve and at the ready for the March ballot to cover any deficiencies or problems turned up by the election or by PG&E counterattacks. ♦

Stop secret hospital cuts

Mayor Willie Brown is making plenty of noise about the amount of money he allocated to the city's Department of Public Health in his proposed city budget. But as Tali Woodward reports on page 20, the money won't do much for San Francisco General Hospital — once the pride of the city's public health system, now struggling to survive.

The spending plan doesn't cover mandated salary increases for doctors at the hospital. State legislators may be able to leverage federal funds for those raises — but if not, administrators will have

to absorb the costs by slashing services and leaving needed positions unfilled. By forcing further cuts at the hospital after years of substantial nips and tucks, the city is endangering indigent San Franciscans who depend on General for medical care.

In recent weeks the San Francisco Board of Supervisors has been aggressively looking for excessive and unnecessary spending in the mayor's budget. When they begin to redistribute that money, the supervisors should ensure the hospital gets what it needs to survive. ♦

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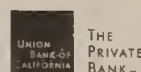
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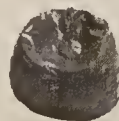
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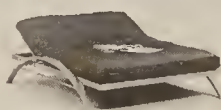
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KPFA supporters vow to continue protest against network "corporatists"

By Ben Samuels

Is the standoff between Pacifica's national governing board and the listeners who claim the board has abused its authority drawing to an end? The recent resignation of three board members, coupled with the first talk of an out-of-court settlement to the lawsuits against the board, indicates that a resolution to the conflict may be in sight.

In a victory for listener groups critical of the current leadership and direction of the five-station Pacifica Radio Network, two members of the network's national board, David Acosta and Karolyn Van Putten, resigned June 14. The surprising news comes less than a week after a new round of protests were held in Houston and San Francisco and follows a successful campaign to cut off private contributions to the listener-sponsored network. Taken with the resignation of board treasurer Michael Palmer May 15, it could almost be called a trend.

Critics claim that leaders such as Acosta, Van Putten, and Palmer, in an effort to increase audience share, have replaced the hard-left news and views Pacifica was founded on with watered-

down, NPR-esque programming. In an era of unprecedented media consolidation, these critics view the battle over the network's direction as a crucial fight to keep the talk-radio airwaves from being completely overrun by mealy-mouthed Clintonian limousine liberals, invective-spewing Rush Limbaugh types, and puerile Howard Stern-style shock jocks. Beyond programming, the ruling cadre's thuglike handling of labor disputes at Berkeley's KPFA-FM and New York's WBAI-FM hasn't exactly made it a hero in progressive circles. Lefty luminaries and regular Pacifica listeners have demanded the resignation of the top brass for the past two and a half years.

John Sheridan of Coalition for a democratic Pacifica (CdP), a Bay Area listener group, thinks the resignations mark a shift. "It's the beginning of the end for the corporatists who have tried to steal Pacifica," said Sheridan, who participated in a picket against Van Putten outside her Fort Mason Center workplace a week before she bowed out.

The resignations are a "testament to the power of the progressive community to work together to right a terrible

wrong and reclaim one of its flagship institutions," Media Alliance administrative director Tracy Rosenberg said. But the struggle, Rosenberg added, isn't over.

In an internal memo issued to board members the night before his resignation, Acosta, a Houston-area rep, defended his record at the helm. "I leave knowing that together we have made the network better than it was when we got here," he wrote. "Our audience has increased significantly and we are on firmer financial ground than ever before."

By September 2000 three separate legal cases had been filed against Acosta and the other board members — still pending, all three cases argue that bylaw changes made by the governing body in 1998 and 1999 violated California nonprofit law. The changes transformed the board into a self-selecting, self-perpetuating entity.

Last Monday lawyers from each side met for the first time to discuss the possibility of settling. "They know they're going to lose in court and are starting to



look for a way out," said Carol Spooner, a lead plaintiff in one of the suits and a founder of the Committee to Remove the Pacifica Board. ❖

Closed call

Sunshine task force chair demands media questions in writing

By Rachel Brahinsky

In a peculiar twist, the chair of the San Francisco agency mandated to lead the push for open local government is now insisting that questions from the media come to her in writing and that she have up to two days to respond. Even the most prickly politicians criticized in the pages of the *Bay Guardian* don't maintain such a policy. But Hilda Bernstein, chair of the Sunshine Ordinance Task Force, announced her new rule last week — after heated hearings on a possible conflict of interest in City Attorney Louise Renne's work with Bernstein's task force.

Bernstein's move is striking because the task force is the only city agency assigned to educate the public about the local open-government law and to enforce the law among city agencies. San Francisco has the strictest guidelines in the nation for how public meetings should be run and for how government records should be maintained and shared with the public.

Bernstein's decision comes at a time when the work of the task force is under increased public scrutiny. Renne, the agency's counsel, has faced months of allegations of conflict of interest. Several successive meetings have focused almost entirely on the charges, which originally stemmed from the fact that Renne had assigned deputy city attorney Jackie Minor to the task force as well as to the Human Rights Commission. That move presented a problem when a Sunshine Ordinance complaint was filed against the HRC, and it may have violated the Sunshine Ordinance itself, which mandates that an "ethical wall" be maintained around the work of the attorney assigned to the task force.

Additional conflict charges were later brought before the task force by ousted HRC committee member Dawn Clements, who filed a complaint including several charges against Minor April 19.

In response Renne assigned deputy city attorney Buck Delventhal to advise the task force in Minor's stead. But Clements has mentioned Delventhal in a federal racketeering lawsuit against the city, and

she says this poses a conflict of interest for Delventhal. Clements asked that the group hire outside counsel.

In a June 15 letter Renne announced that San Mateo deputy county counsel Carol Woodward has been asked to advise the task force on Clements's complaint "despite the fact that there is no conflict of interest," Renne said the task force does not have the legal right to

See "Sunshine," page 15

THIS MODERN WORLD

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news on
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Reining in private influence

Supes show their hand during budget talks

By Savannah Blackwell

It's a completely different scene at City Hall these days. Corporate lobbyists who once frequented the San Francisco Board of Supervisors' offices and hallways are no longer welcome. Neighborhood and housing activists are among the progressives now answering the phones and staffing the supervisors' meetings.

That shouldn't be a surprise, given that a majority of the board was carried to victory in last year's election on a wave of anticorporate sentiment. Voters sent a strong message that the interests of the well-to-do and well-connected should not prevail.

Nowhere has this dramatic shift been more evident than in the budgeting process, which has provided an opportunity for the supervisors to drive home their platform. During the first round of hearings before the board's Finance Committee (June 19-21) Sups. Matt Gonzalez and Aaron Peskin, who serve with chair Mark Leno, revealed their intention to rein in the influence that private interests — from the agency that controls our water-delivery system to the one that decides which parks get fixed up — have held over city operations.

"For the first time you're seeing the supervisors ask outside-of-the-box questions," one city hall insider remarked to the *Bay Guardian*. "They're shaking up this budget game to respect the priorities of the community."

For example, Gonzalez and Peskin expressed their doubts to the staff of the Public Utilities Commission (PUC) that the San Francisco Water Alliance, a private venture that includes Bechtel Infrastructure Corporation, should get carte blanche to oversee the city's multi-billion-dollar reconstruction of its aging water system.

Sup. Chris Daly has vowed to dump the \$45 million contract outright (see "Blocking Bechtel," 6/20/01). And even though he was out of town during last week's hearings, Daly has had some success. Ken Bruce, who works for the board's budget analyst, Harvey Rose, announced at the June 21 hearing Rose's recommendation that 50 percent of the \$7 million dedicated to the alliance in the PUC's proposed 2001-02 budget be held up. The \$7 million is for the alliance's to oversee PUC staff's work on the water-system reconstruction. Rose's office is scheduled early this fall to analyze whether the contract is worth the millions the city is spending on it.

Peskin went further — asking if even more of the money budgeted for the alliance in the PUC's proposed 2001-02 budget could be put on reserve. Gonzalez put out the idea that

perhaps a municipal utility district — a public agency — might handle the job better.

In dealing with the Recreation and Park Department's proposed budget, Gonzalez and Peskin informed general manager Elizabeth Goldstein that they were displeased that city money — some \$175,000 — is going toward efforts to build an underground parking garage in Golden Gate Park. Voters approved a measure in June 1998 calling for private interests to build the garage.

Many of Gonzalez's and Peskin's supporters opposed the measure, believing it would be an ugly reminder of the influence well-shod museum supporters wielded.

Gonzalez and Peskin wanted to make sure the public is not being forced to further those private interests.

"The moral of the story is to be wary when philanthropists offer free money for a parking garage," Peskin said at the June 21 meeting.

Dubbed "Supervisor Peskin's Special Assistant Initiative" by Steve Kawa, Mayor Willie Brown's deputy chief of staff, the effort by the District Three supervisor to deflate the mayor's ballooning army of special assistants has been a theme at budget talks. The frequent use of this job category — which is exempt from civil service requirements and procedures — in hiring has resulted in a patronage army that takes care of the private interests that influence the Mayor's Office. Peskin has forced the Department of Human Resources to work toward reclassifying about half of those jobs and has said he wants to put about \$11 million worth of "special assistant" salaries on reserve.

The Mayor's Office wasn't the only department put on notice. According to Sup. Jake McGoldrick, the Planning Department has deliberately stalled permanent plans for dealing with the past few years' explosion of commercial development in residential areas. Anger over the displacement and evictions that resulted was key to many of the supervisors' victories last November. To make his point, McGoldrick is threatening to hold up part of the Planning Department's budget.

"Thousands of people have been evicted," McGoldrick told the *Bay Guardian*. "Thousands of jobs have been flushed out and now can't be replaced because politically juiced developers were able to go in and illegally develop projects. Basically, we're trying to stop the anarchy. This is an issue that propelled a reform set of candidates to win." ❖

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.



Guardian angels: Drumming troupe Taiko Dojo entertained parade spectators June 24 from the *Bay Guardian's* 15th annual float.

Proud of what?

We're here, we're queer, we like to drink beer

By Annalee Newitz

My sense of queer pride this year was ironically inspired by an all-day art and performance event called Gay Shame, which was held a week before the regularly scheduled week of queer tourism and heavily orchestrated excess known as Pride Week. While one could read about the "Queerific!" theme of this year's LGBT Pride Parade in a fat, glossy, ad-filled magazine called *Pride*, Gay Shame announced itself on tiny pink flyers with the slogan "Are You Choking on the Vomit of Consumerist Gay Culture?" Beneath this was a photograph of marching workers taken during San Francisco's 1934 General Strike.

This pointed anticapitalist response to Pride Week was hardly unique. We heard similar sentiments amplified from the organizers' megaphones at the ninth annual Dyke March, a non-corporate-sponsored and non-city-permitted event that takes place the day before the city's official Pride Parade. One Dyke March leader encouraged the 60,000 women marchers to chant, "We are not Bud Light whores!"

(This was in reference to the depressing ubiquity of corporate beer-related floats in the Pride March.)

And yet there is no denying that the Pride Parade — despite being "sold out" both politically and economically — is a potent symbol of freedom. As a marcher, I saw this firsthand. Tourists from all over the world grinned and waved; conservative-looking types were jumping up and down enthusiastically; and even the police officers let us put queer-themed stickers on their uniforms. The city comes out for the Pride Parade, and that's fantastic.

San Francisco queers have gained significant power — enough that we can afford to get picky about how that power should be used. Are we part of the tradition started by our protesting brothers and sisters way back in 1934? Or are we part of a nontradition created by Madison Avenue hacks for Bud Light? Let's give an answer we can be proud of. ❖

E-mail Annalee Newitz at annalee@sfbg.com.

Sunshine

From page 13

adjudicate the complaint.

Two separate committees of the task force held hearings June 19 to address those charges. At the hearings private attorney James Quadra, who represented both Minor and Delventhal, said that because Woodward had been assigned to work on the issue, the conflict questions are irrelevant.

In a 2-1 vote the task force's Complaint Committee said it had no jurisdiction over the complaint against Minor. Members Paul Hogan and Daniel Guillory voted yes; Bruce B. Brugmann, task force member and *Bay Guardian* editor and publisher, voted no.

Later that day the task force's Ad Hoc Committee on Conflict of Interest, which convened to look at the charges against Delventhal, passed a resolution stating that Clements's request for outside counsel had been met. Bob Planthold and Daniel Guillory voted yes; Vince Courtney was absent. They declined to weigh in on whether there had been a conflict.

Clements told the *Bay Guardian* that the task force, by declining to address the

conflict issues, has left the group open to the control of the City Attorney's Office. "It hurts the mandate of the ordinance," she said. "I'm going to continue using the task force, but I wonder who will want to go to this group." ❖

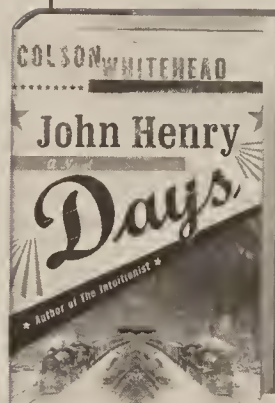
PS: Bay Guardian attorney Thomas Burke, of the law firm Davis, Wright, Tremaine, sent a letter June 12 to the city demanding that the mayor, city attorney, and supervisors ensure that staffers and officials fully comply with the Sunshine Ordinance. The letter outlined five problem areas. Those include a lax e-mail-retention policy, failure to release information from closed district-attorney investigations, failure to maintain city contractors' transaction records, failure to keep lists of sole-source contracts, and failure to confirm that an ethical wall is being maintained around the attorney assigned to the Sunshine Ordinance Task Force. Burke, who cowrote the city's sunshine law, demanded that the city provide "written confirmation of its full compliance" by July 15.

For the full text of Burke's letter, go to www.sfbg.com.

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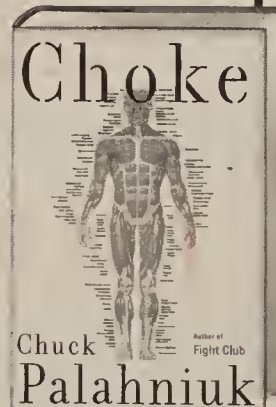
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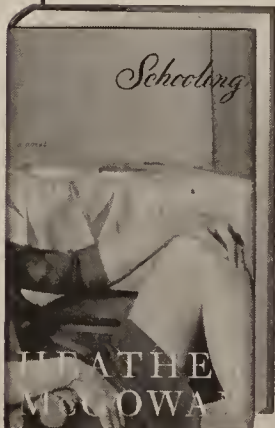
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news on guard

Charter talk

Supervisor hearings set for Friday on public power proposals that might compete with MUD

By Rachel Brahinsky

The Board of Supervisors can expect lively debate Friday when the Rules Committee holds hearings on three proposals to bring public power to the city. If approved for the fall election, one or more of those measures could compete for voter attention with the municipal utility district (MUD) proposal already slated for the November ballot.

Possible points of contention are wide-ranging and include labor issues, revenue-bonding power, consumer protections, and independence. Perhaps most significantly, advocates will be forced to negotiate whether it will benefit their cause to have more than one public power measure on the same ballot.

The debate represents a historic shift in local politics. For years Pacific Gas and Electric has controlled the lucrative energy business in the city. But in 2001, amid California's energy problems, pols who have never supported public control are now behind the concept.

With the emerging political alliance for public power — which extends from Sups. Tom Ammiano and Matt Gonzalez to Mayor Willie Brown, state senator Jackie Speier, and state senate president pro tem John Burton — comes new challenges. Now the concern is over what kind of agency would be best.

So far there are a total of four proposals on the table. The San Francisco-Brisbane MUD measure was put on the ballot by citizen petition last year. The *Bay Guardian* has editorialized in support of the MUD and has contributed funds and ad space to the MUD campaign.

Sup. Gavin Newsom, with cosponsor Sup. Tony Hall, brought out two proposals to amend the City Charter in

April. One proposal encompasses water and power, and the other covers power alone. Both were challenged by critics who said the proposals were part of an attempt to undercut MUD support and that they would keep PG&E in power. Newsom could not be reached for comment by press time.

In May, Ammiano introduced yet another public power City Charter amendment. Ammiano has said his proposal would serve as a companion to the MUD. Critics predicted the measure would be successful only if the campaign to pass it is tied to the MUD's. Otherwise, they said, both would fail. Nevertheless, Ammiano says his goal is public power.

Ammiano's and Newsom's proposals are similar in many ways: both would take over functions of the existing San Francisco Public Utilities Commission and would absorb PUC assets.

But there are key issues that will likely be fought out at the Friday hearing, such as governance. Ammiano's would be more independent, with a district-elected board representing seven districts. Newsom's would be managed by a nine-member board, with four members appointed by the mayor and the supervisors and the other five members elected by city-wide vote.

The MUD would be run by a five-member board elected by citywide vote, with each member representing one of the five wards. All functions of the MUD would be independent of existing government.

Local unions might have a stake in Friday's outcome, should supervisors back one proposed charter amendment

over another. Under Ammiano's proposal, workers transferred from PG&E to a new public agency will not join the city workers union. They will stay with the International Brotherhood of Electrical Workers. Newsom's does not address the issue.

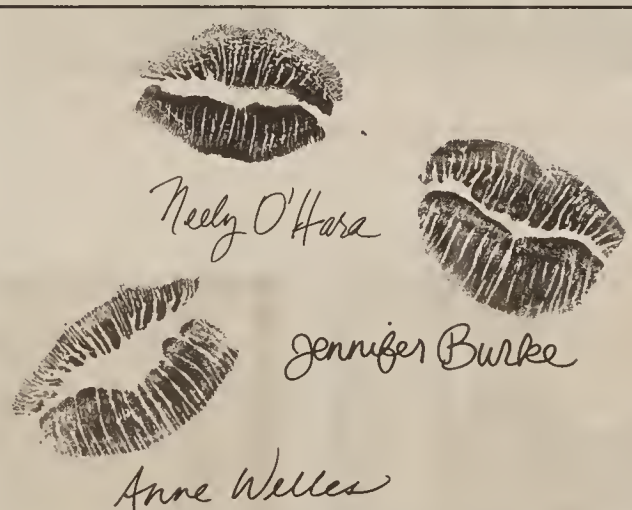
In the end the question of whether two measures on one ballot will confuse voters weighs heavily on public power proponents. "When people get confused, they tend to vote no," Burton told the *Bay Guardian*.

Longtime public power advocates say they are concerned that a second measure on the ballot — even a well-intentioned proposal — could crush their efforts. MUD Now's Angela Alioto and Joel Ventresca said they are convinced two measures will imperil their efforts.

MUD Now campaign director Ross Mirkarimi added, "the burden of proof rests with those proponents who seek to bolster, not compromise, the MUD's popular front.... Thus far, my concerns remain unresolved." ♦

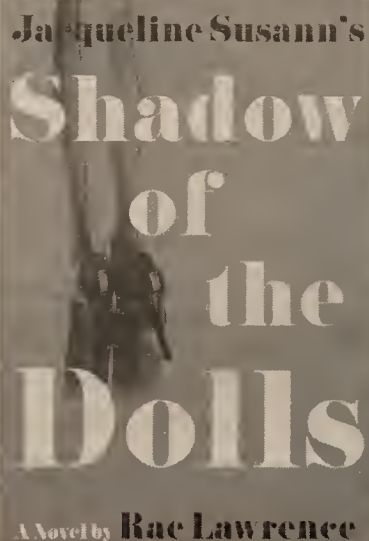
The Board of Supervisors' Rules Committee holds hearings on the proposals Fri/29, 9 a.m., City Hall, Supervisors Chambers, 1 Dr. Carlton B. Goodlett Place, S.F. (415) 554-5184.

E-mail Rachel Brahinsky at rachel@sfbg.com.



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Williams to remain in City Attorney race

It took an all-day huddle with his key supporters, but lawyer Steve Williams decided Monday to stay in the race for city attorney — despite pressure from former San Francisco Redevelopment Agency director Jim Morales supporters to withdraw.

Morales is expected to announce his candidacy — which city hall insiders say is backed by Mayor Willie Brown — for city attorney soon. The pressure to back out came

from political forces interested in having Board of Supervisor president Tom Ammiano endorse Morales. Ammiano has already endorsed Williams.

At issue is the work Williams did in 2000 for residents living near a new gay youth shelter in Noe Valley. Williams was hired to represent neighbors, who did not oppose the project but insisted on negotiating over the facility's building and planning permits. Some political activists in the gay community have said Williams's representation suggests he is insensitive to gay rights, according to sources in the gay community and Williams's campaign.

That would make it difficult to get support from Ammiano's political base. Ammiano has not backed away from that position yet, sources said.

Sources in the Williams campaign say the attempt to force him out for alleged insensitivity failed. Voters will choose a new city attorney to replace Louise Renne in November. Other candidates are Neil Eisenberg, Jim Lazarus, Annemarie Conroy, and Dennis Herrera.

Savannah Blackwell

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.





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news on guard

Holding up the wires

Group seeks access to EMF records

By Savannah Blackwell

Two public interest groups — the California First Amendment Coalition (CFAC) and Citizens Concerned about EMFs — have filed a lawsuit against the state health services department seeking access to reports on the health risks associated with exposure to electric and magnetic fields (EMFs), such as those that radiate from power lines.

Filed June 21 in Alameda Superior Court, the suit also names the state program under the California Department of Health Services (DHS) that administered the 10 years' and \$7 million worth of research ordered by the California Public Utilities Commission (PUC). That research was drafted in two reports: one a compilation of available scientific evidence, the other an examination of public policy implications.

"These reports in their uncensored versions are important to the public because they reflect an unbiased risk assessment that EMF exposure ... has on human health," said Peter French of Citizens Concerned about EMFs, which brought the issue to CFAC.

In October 1999 representatives from the state EMF program said the reports would be released following review by DHS director Diana Bonta, who is named in the suit. But on April 24 the California Electric and Magnetic Fields Program's director, Raymond Neutra, who is also named, indicated that the governor's office was holding up the reports. On May 4 the director of the PUC's Energy Division, Paul Clanon, asked that the public meeting at which the reports were to be released be delayed. That same day, the meeting was canceled. Subsequent requests to review the reports under the state's public records law have been refused, according to CFAC executive director Kent Pollock.

Pollock said there's a "potential connection" between the state agency's about-face and the proposal for the state to purchase the high-voltage electric wires of Southern California Edison and San Diego Gas and Electric, which have both struck deals with Gov. Gray Davis.

DHS counsel Peter Baldrige told CFAC in a June 12 letter that the reports could not be made public because they were in draft form and the PUC wanted to make some changes. Releasing the reports would allow the public to identify the changes made by the PUC, Baldrige wrote.

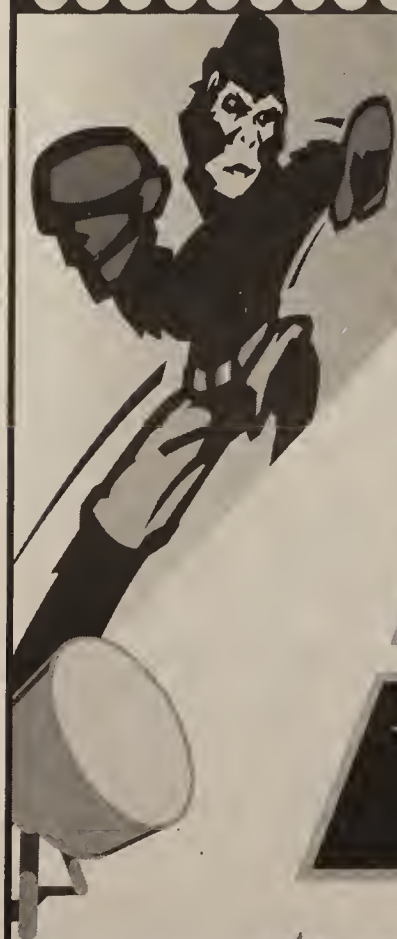
That didn't fly with CFAC.

"These are public documents ordered and conducted by a public agency using over \$7 million in ratepayers' money," Pollock said. "There's no question in our mind that these records should be disclosed." ❖

For more information go to www.cfac.org.
E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

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by camille t. taiara

KPFA's future

Wednesday, June 27, the KPFA Local Advisory Board sponsors a meeting to garner input on how the station can best serve the needs of its diverse community of listeners. 7:30 p.m., *New College of California*, 777 Valencia, S.F. (415) 437-3425.

MUD party!

Wednesday, June 27, Lavay Smith and Her Red Hot Skillet Lickers perform at a gala fundraiser for the MUD Now campaign. 6-8:30 p.m., *Café du Nord*, 2170 Market, S.F. \$10 minimum donation. (415) 364-1522.

Free Peltier!

Thursday, June 28, activists announce a new campaign to win a fair trial for Leonard Peltier at a celebration featuring Native American performers, hip-hopppers Da Funk Mode, Pakistani singer Shafqat Ali-Khan, Local 1200 DJs, and poetry by Luis Talamantez, Ibena Songbird, and others. Proceeds benefit the Leonard Peltier Defense Committee and Bay Area Leonard Peltier support groups. 7:30-10:30 p.m., cell space, 2050 Bryant, S.F. \$5-\$15 sliding scale. (415) 982-8043.

Protest environmental racism

Thursday, June 28, demand that Integrated Environmental Systems replace its polluting medical-waste incinerators in East Oakland with safer, non-incineration technologies at a protest sponsored by the Coalition for Healthy Communities and Environmental Justice. 4:30-6:30 p.m., *Integrated Environmental Systems*, 499 High, Oakl. (415) 252-0822.

India after the earthquake

Friday, June 29-Sunday, July 1, hear from Indian grassroots activists about reconstruction efforts in the state of Gujarat and the earthquake's disproportionate impact on women and marginalized communities such as the Dalits (commonly known as the "untouchables") at separate events sponsored by Indians for Collective Action and others. *Fri/29-Sun/1*, 5-7 p.m., *UC Berkeley*, Dwinelle Hall, Room 370, Berk. *Sun/1*, 3-5 p.m., *California Institute of Integral Studies*, Namaste Hall, Third floor, 1453 Mission, S.F. Free. (510) 559-1049.

'La Dignidad Rebelde'

Friday, June 29, join photographers, artists, and activists who accompanied the Zapatistas on their indigenous rights caravan from Chiapas to Mexico City at the opening reception for "Zapatour: La Dignidad Rebelde," an exhibit cosponsored by Media Alliance, Artists Television Access, La Raza Centro Legal, and the Bay Area Zapatista Coalition. The exhibit runs through September 30. 7 p.m., *Media Alliance*, 814 Mission, No. 205, S.F. Free. (415) 546-6334, ext. 310.

'Know Your Rights'

Saturday, June 30, Copwatch holds a "Know Your Rights" training session on civil rights vis-à-vis law enforcement officials. 11 a.m.-2 p.m., *Copwatch*, 2022 Blake, Berk. Free. (510) 548-0425.

Space to play

Saturday, June 30, the Neighborhoods Parks Council invites one and all to San Francisco Parks Caucus 2001, an event focusing on creating a blueprint for community-based playground renovations. Call ahead to reserve a space. 9 a.m.-3 p.m., *Delancey Street Foundation*, 600 Embarcadero, S.F. Free. (415) 621-3260.

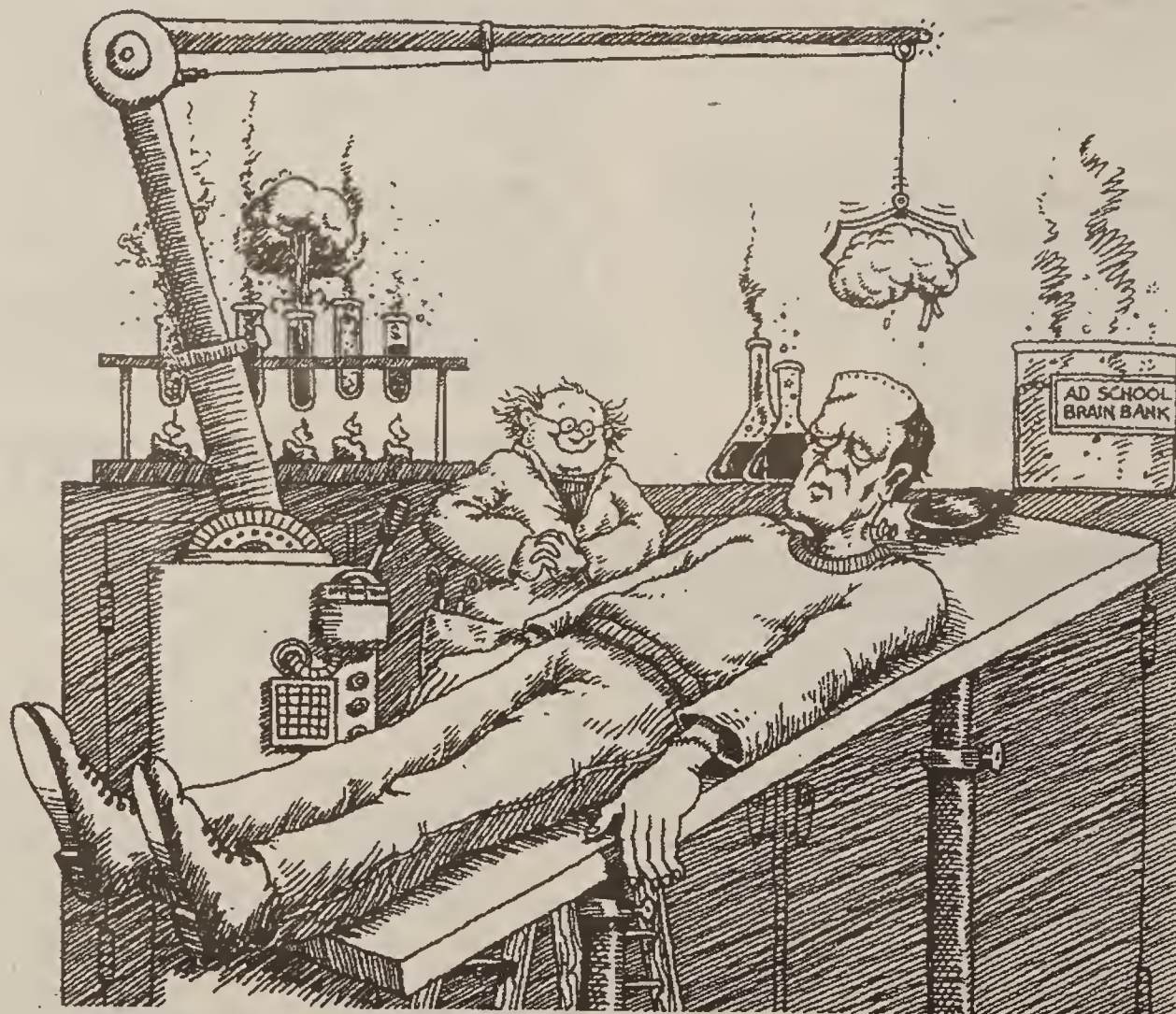
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Wednesday, July 4, join Comité 98 por un Puerto Rico Libre in demanding the U.S. Navy's immediate withdrawal from Vieques and the cleanup of the environmental holocaust caused by 60 years of bombing, napalm, depleted uranium, shrapnel, and other damage at a nonviolent demonstration along the walkway

of the Golden Gate Bridge. Shuttles to the bridge's toll plaza walkway begin departing at noon from the old Veterans Building parking lot on 15th Avenue, one block north of Lake Street. 1-3 p.m., *Golden Gate Bridge*, S.F. (510) 389-5660. ❖

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(415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.



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news

s.f. general



GUARDIAN ILLUSTRATION BY RUSS ANDO

Negative prognosis

Mayor Willie Brown has characterized his proposed budget as a boon to the city's public health system. So why are staffers at S.F. General so freaked out? *By Tali Woodward*

It's no secret in this town that the public health system is understaffed and overburdened. So when Mayor Willie Brown said he was asking for a \$76 million health-funding increase in the budget he presented May 31, many people assumed it would provide much-needed money to hire health professionals and to expand city services. But according to doctors and activists, the mayor's budget would actually make things worse.

It's true that Brown's 2001-02 budget would give the Department of Public Health more money — but not all of it would be available for direct service improvements. That's because much of the increase would be directed to capital improvements or brand-new programs, some of which the mayor had no choice but to include in this budget. The \$76 million figure includes:

- \$25 million from the city's tobacco settlement to fund the Laguna Honda Replacement Project as mandated by 1999's Proposition A;
- \$5 million for additional capital improvements;
- \$3 million for managed care health insurance for children, under a new city policy;
- \$6.7 million from the state for substance-abuse services required under last year's Proposition 36.

Once these projects were accounted for, DPH would get only \$36.3 million more than it did last year (some of which is coming from state or federal

grants). And very little of it would be directed to acute care services like those provided at San Francisco General Hospital, the city's public hospital.

Dr. Philip Hopewell is associate dean of the UCSF School of Medicine, which oversees medical care at S.F. General. He told the *Bay Guardian* that the \$76 million figure is "illusory. It makes it sound like there's been this big increase in the DPH budget, but a lot of it is pass-through money and onetime stuff." UCSF's contract poses particular problems because it doesn't allow for increases in the cost of labor or supplies.

And, according to Hopewell, "because of several years of belt-tightening [at the hospital], any reduction is a serious one."

So as the Board of Supervisors begins its annual budget review process, it faces a peculiar situation: community groups are pressing it to find more money for a department that, according to most reports, has already received a significant budgetary boost. DPH director Dr. Mitchell Katz isn't making a very passionate plea for more money, and making matters more complicated, the board's budget analyst, Harvey Rose, has suggested small reductions in the DPH budget because of the department's longtime practice of leaving hundreds of staff positions unfilled.

At S.F. General administrators are bracing for severe service cuts at a medical center that's already strained to its limits (see "Emergency," 4/25/01). The mayor has not allocated enough money to UCSF to cover more than

\$3 million worth of cost-of-living increases mandated by approved labor contracts. Because another \$2 million in temporary funding is set to dry up, there's a \$5.1 million shortfall, according to chief hospital administrator Gene Marie O'Connell.

Doctors are worried, O'Connell clarified, not because they want individual raises but because hospital services are threatened. Since salaries have been set, the hospital will have no choice but to reduce staff — and whenever a hospital has to reduce medical staffing, patients are affected. In recent years hospital administrators have made some tough decisions because of inadequate funding, last year shutting the infectious disease clinic, cutting seven full-time positions from the dialysis clinic, and reducing the Emergency Department staff.

When we asked O'Connell what might happen if the mayor's budget is approved by the board without much tinkering, her eyes widened. "Like it is? I'd have to close two operating rooms."

Although no final decisions have been made, Hopewell confirmed that the possibility is being evaluated, even though changes would surely affect the trauma center — the only one in the city. Without a cash infusion, administrators will have to consider closing specialty services such as the HIV clinic, and it will be impossible to find much-needed respiratory therapists, he said.

Since S.F. General doctors don't work directly for the city, they're generally

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willing to challenge the city government's commitment to health care. And though they are careful to point out that the state and federal governments are responsible for the health care crisis, as Hopewell put it, "we have nowhere else to go."

Dr. Talmadge King Jr., chief of medical services for UCSF at S.F. General, said the difference between what's budgeted and what it would cost to give the approximately 70 staffers he oversees a cost-of-living increase is \$400,000. "The only way to make up the difference is to reduce the scope of service," he said. "And the things we would cut now we consider at the core of what we do."

While the mayor's budget says that city money is needed in part to increase medical services, only \$7.7 million of the \$36.3 million in increase is earmarked for S.F. General. And after all the media reports about the lack of space at the hospital this current budget year, the proposed budget calls for a further reduction in staffed beds.

The Emergency Coalition to Save Public Health, a local activist group, is lobbying the supervisors to find more money for the department. It has crunched the numbers and examined pertinent law, and on June 25 it will hold a press conference about the city's budget process.

"This budget is a cut budget," said the coalition's Nora Roman, who works as a triage nurse in S.F. General's Women's Clinic. She pointed out that the budget reduces funding for hospital supplies by 5 percent this year. Also, she said, only 12 of the 122 new positions called for in the budget are for hospital or clinic staff citywide. The coalition maintains that city officials are violating the state health code because they are effectively making service cuts without holding the requisite hearings.

We asked mayoral spokesperson P.J. Johnston if it's fair to characterize the budget as having a public health focus when it has doctors and community members so worried about potential cuts. He would say only that the mayor is proposing "the largest public health budget ever" and has "great faith in Dr. Katz's ability to address the health crisis in this city."

Monique Zmunda, the DPH's chief financial officer, acknowledged that the budget may cause problems for the hospital. "I hope the Finance Committee will find a way to add money back to the university," she said. But she also said that, overall, "we think it's a pretty good budget."

Roman isn't convinced. "Things are so tight, and none of this new money is going to give us more people to help," she said.

One of the coalition's major complaints is that hundreds of DPH positions are vacant at any given time, which affects services and overburdens employees. On that, the coalition has the agreement of Board of Supervisors budget analyst Rose.

At a June 20 meeting of the board's Finance Committee, Rose said that there are more than 600 positions in the health department that have been vac-

ant for at least one year. Saying that he "questions the practice of requesting new positions when existing positions are not filled," he urged the board to refuse to fund new positions.

Katz said he was "guilty" of leaving positions open and defended the practice, which is mandated by the mayor and known in budget parlance as "salary savings."

"I have been doing that all year ... so that we do not spend more money than we have allocated," Katz said.

Sup. Matt Gonzalez said, "There is a certain amount of absurdity or gamesmanship in asking for money for jobs that aren't being filled." Gonzalez aide Rob Eshelman later told us that the supervisor supports increasing funding for DPH, and in particular for S.F. General. But, he said, the department must address the vacant positions because "it's ostensibly a reduction in services."

Katz didn't present a particularly convincing case for more funding when he appeared before the Finance Committee. He said that the \$76 million-increase figure being thrown around is misleading and cautioned that S.F. General is holding together only because the city "takes advantage of" the staff's "true commitment to poor people." But when supervisors asked him how he'd use additional money if they could find any, he acted as though someone had asked him to multiply the atomic weight of magnesium by the meaning of life. Ultimately, he said he was happy that the city has been so supportive of public health, adding, "I was raised to be grateful."

"What does grateful have to do with it?" Gonzalez asked. "There is simply a cost here that we can't cut from."

Activists say it's typical for Katz to appear blasé about the city's public health crisis — and some have even suggested that Katz is afraid that additional money from the board will steal thunder from his close political ally, Brown. But Katz defended his commitment to increasing funding in an e-mail to the *Bay Guardian*. "We did strongly advocate for increased funds so that we would not have to hold crucial positions vacant," Katz wrote. "That was why I protested the \$2 million of cuts that the budget analyst recommended.... If the board accepts his change we will have to hold more positions vacant next year than we did this year." ❖

P.S. At press time we learned that Assemblymember Carole Migden is pushing a trailer to the state's budget bill that might fix some of the budget woes at S.F. General. According to her aide Eric Potashner, a Migden staffer realized that the state has not been taking advantage of a type of federal health care reimbursement. If the budget is approved, Potashner said, this trailer could mean between \$5 and \$9 million more for San Francisco's public health care facilities, at no cost to the city government. It's unclear whether the Board of Supervisors will approve the city budget before Migden's trailer is voted on at the state level.

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Your friends and neighbors

19th Street project proves that community planning works.

By Cassi Feldman

If you read the *SF Weekly* or live anywhere near the Mission, you've probably heard of Nick Pasquariello. In his May 30 column Matt Smith described the activist as "a true NIMBY," a bitter symbol of antihousing sentiment, and the reason why average folks shouldn't be allowed to defile the sacred planning process. But what you haven't heard is the real story: how members of the neighborhood sat down with the developer and brokered a compromise that (almost) everybody can live with.

Pasquariello has lived in a first-floor studio at 19th and Guerrero Streets for 20 years. He was understandably concerned when he discovered that Park Dolores, a multibuilding housing development planned for the lot behind his building, would cast a giant shadow across his windows. He and other neighbors gathered signatures opposing the project at 3620 19th St. and testified against it at an April 5 San Francisco Planning Commission hearing. They lost: the commission approved the plan 5-1. But the threat of what was considered a monster development helped mobilize the neighborhood.

"Before the commission hearing, we had put together a compromise," said Lauren Haynes, who also lives next door to the lot, which is owned by Edward Litke. "It was a little smaller and had less housing. But when we had more time, we sat down and thought, where can we have housing without it going to ill effect?"

Haynes and her husband, Dallas, are part of a group of 19th Street neighbors who split from Pasquariello's camp and tried a different approach. Mindful of the city's housing crisis, they sat down with Litke's architect, Michael Stanton, and politely asked them to make some changes.

At first Stanton was resistant, said Daniel Gundlach, who lives on Guerrero Street. But when the neighbors succeeded in gathering enough signatures to get their appeal heard by the San Francisco Board of Supervisors, Stanton was more flexible. "The city needs housing," Gundlach told the *Bay Guardian*. "We can't be NIMBYs. We have to work with this developer and the city and try to compromise."

After hours of back-and-forth negotiation both sides were reasonably satisfied. The result was an altered project approved 9-2 by the board at its June 25 meeting. Instead of 43 units, there are 39; instead of 43 parking spots, there are 54 (all underground); one of the buildings was reduced from four stories to three; windows were shifted for privacy; and a fire lane was moved for better security.

Sup. Mark Leno and his aide Nathan Purkiss say they are pleased with the compromise. "A year ago I was pretty discouraged that neighbors were just

going to have to live with this," Purkiss said. "But with this new board, the world is different. They were very smart in how they handled the process."

number of the past decade) to a yearly average of 2,717 units, 36 percent of which should be geared toward low- or very-low-income households.



A lot of controversy: Thanks to neighbors willing to compromise, this L-shaped site off 19th Street will soon have 39 new homes.

Not everyone went home happy. Pasquariello is livid that the appeal he initiated was hijacked by his neighbors. "Why should we be afraid of the developer? For a while there we had the developer on the defensive," he said, adding that the new plan is actually worse than the original. Over the past two weeks Pasquariello gathered more than 170 signatures from residents who want the project reduced by 50 percent.

Pasquariello's position is also backed by the San Francisco Tenants Union and its leader, Ted Gullicksen, who sent a June 13 letter to the Board of Supervisors asking it to scale back the project to 20 units. In an e-mail exchange, we asked Gullicksen how he balances preserving the quality of life for existing tenants with the city's overall need for more housing. "That and similar projects have almost exactly the same issues which live-work lofts have, in that the creation of mostly market rate/luxury housing does nothing to resolve the housing crisis," Gullicksen wrote. "They instead can make it worse by increasing the gentrification pressures on the neighborhood."

Gullicksen's point is born out by evidence. The Planning Department recently acknowledged that while the city increased its housing production dramatically over the past two years, rent and home prices continued to skyrocket. But that doesn't mean we should stop building. In fact, the Association of Bay Area Governments estimates that in the next five years, to meet the housing need, San Francisco would have to increase last year's 1,626 units completed (the highest

Although Litke is building 5 affordable units, which is more than the legal requirement (14 percent instead of 10 percent), the city could be doing a lot better. And thanks to community planning, it will. On June 25, the same day the project was approved, the Board of Supervisors also passed interim zoning controls for the Mission, which, among other things, require that 25 percent of all market-rate housing developments be devoted to affordable units.

Introduced by Sups. Tom Ammiano and Chris Daly with the help of the Mission Anti-Displacement Coalition, the new controls won't apply to the 19th Street project, but they demonstrate the power of neighborhood input. "If the measure chases away those folks who are for-profit market-rate developers who want to speculate on the Mission, then it will accomplish exactly what we want to do," Carlos Romero of MAC explained, adding that there will still be ample incentive to build housing.

Though Litke's project is far from perfect, Lauren Haynes and her neighbors feel they got the best project they could, given the current law and the amount of dissent in the neighborhood. Ultimately, the NIMBY forces may not be as powerful as *SF Weekly's* Smith thinks. "There's no way you can get a whole neighborhood to agree on something," Haynes said. "But most people are reasonable. If you sit down and talk with them, most people want to find something that will work where nobody gets hurt too much." ❖

E-mail Cassi Feldman at cassi@sfbg.com.

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Best Seafood Restaurant _____
Best Outdoor Restaurant _____
Best Restaurant with a View _____
Best Barbecue _____
Best Vegetarian Restaurant _____
Best Place to Have Wine _____
Best Dessert Menu _____
Best Late-Night Restaurant _____
Best Restaurant to Have a Conversation In _____
Best Splurge Restaurant (more than \$20 a person) _____
Best Cheap Restaurant (less than \$6 a person) _____
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Best Organic Produce _____
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Best Doughnuts _____

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Best Bar for Queer Men _____
Best Bar for Queer Women _____
Best Bar for Bisexuals _____
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Best Bar for Heterosexuals _____
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Best Local Classical Ensemble _____
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Best Local Punk Band _____
Best Local Club DJ _____

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Best Place to Play Pickup Basketball _____
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Best Bike Path _____
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Best Surf Spot _____
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Best Park _____
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Best Place to Sunbathe _____
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Best Video Game Arcade _____
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Best Place to Buy Athletic Shoes _____
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SHOPPING

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Best Used Bookstore _____
Best Comic-Book Store _____
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Best Head Shop/Smoke Shop _____
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Best Online Store (local) _____
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Best Hardware Store _____
Best Car Dealer _____
Best Car Wash _____
Best Place for a Tune-Up _____
Best Tattoo Parlor _____
Best Body Piercing Parlor _____
Best Place to Get Your Hair Cut _____
Best Place to Buy Cult TV Show Action Figures _____

LOVE AND SEX

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Best Online Personals _____
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Best Post Office _____
Best Muni Line _____
Best Police Station _____
Best Local Newscast _____
Best Local Radio Show _____
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Best Local Author _____
Best Place to Find Parking in the Mission _____
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Techsploitation



GUARDIAN ILLUSTRATION BY ATTABOY

Diary of a retail slave

Working at the Levi's store ain't no disco. *By Walter Cessna*

I lost my job at a fashion magazine and had spent the last year wandering aimlessly, doing everything from harvesting kind bud up in Willets to waiting tables off the books at a mountaintop restaurant for summer tourists in Pennsylvania, all the while cashing my unemployment checks and sweating bullets over when my totally taxable \$6,000 stipend would come to a grinding halt. I made the decision that if I was going to have an insecure future, it might as well be spent someplace that I could actually tolerate and that would give me maximum visual stimulation. So I moved back to San Francisco for the fourth time in five years. Face it, San Francisco is like a drug habit you've had for so long it's become more familiar than your family. It's impossible to escape.

After spending a few weeks looking for a job, I just happened to be walking through the Levi's store on Union Square, checking out clothes that I couldn't afford (and wouldn't be caught dead in anyway) and basically killing time, a habit I was becoming rather adept at. A cute little blond salesgirl, who looked as if she'd be more comfortable in an Old Navy commercial, started chatting me up about my tattoos (something that happens on a daily basis, since I have 15 neon-colored, bug-eyed characters going down each sleeve). Before I knew what I was saying, I had mentioned that I was unemployed, and the girl had a job application in my hands quicker than I'd get cruised at Blow Buddies.

I left my application on the counter and headed toward the exit. Suddenly, a

voice called my name, and I turned around to see yet another shiny, happy Levi's employee running after me. Would I mind being interviewed now? she asked. Why not, I thought.

After about 45 minutes of being asked to describe everything from my personal style aesthetic to preferred work habits and environment, she thanked me and told me they'd let me know in a few days. It took two weeks, during which time I considered every other career path my warped imagination could come up with. I still couldn't get a single writing job and was starting to feel as if I had developed freelancer's leprosy. Should I become a waiter? Gardener? Latte boy? Rolo sales troll (Market store, not Castro)? Bud runner? I was about to answer an ad for a crisis-center help-line operator when the phone rang. Levi's wanted me!

The initial excitement dimmed a bit when I heard I would be making \$8 an hour, no commission, and was required to work one day each weekend and close one or two times a week. For anyone who has ever worked in a store, the thought of working on the weekend and having to close the store can fill you with a sense of dread only comparable to suffering a bout of Ebola virus. Then again, I was coming from the fashion-writing industry, where they pay you \$1 a word to write about crazy fashion shit that nobody fucking cares about anyway. I couldn't figure out which reality was worse.

However, it was better than having to tell the manager at my hotel that I didn't have my

weekly rent, so I said, sure, why not.

On my way to work that first morning, I rode the F down Market and tried to wake my ass up by pumping a deafening mix tape on my Walkman. I was surrounded by stonily silent black-clad career types on their way to some short-lived Internet job. At least I'd get to work around clothes all day, I thought to myself. But as I entered the store, I took a look behind me at the rising sun and promised myself that this was only temporary. Deep down I knew I was getting myself into something that was going to bug the hell out of me. On that count Levi's never failed to disappoint.

Very first thing, I got outfitted with this Madonna- or Janet-in-concert-looking headset and mic situation that allowed me to talk to any employee in the store. This proved to be a problem,

since I started bitching from the minute I got there. Luckily, there were plenty of disgruntled fellow employees to shoot the shit with. They clued me in on how to lower the volume on my mic so the managers in the secret control room wouldn't hear me. Secret control room? you're thinking. Well, for lack of a better word, that's what it was. Here the managers convened in private, listening to every word we said on our headsets and watching our every move on a *Sliver*-like video-monitor deck. To be honest, it felt creepy. I always thought someone was watching me pick my nose or scratch my ass. Were cameras in the crapper, too? Just to make sure our toilet technique was Levi's approved?

This created a paranoid edge among most of the employees, many of whom were Mexican and Latino. Those kids were lucky, though. If they wanted to talk shit about some uptight manager, they could just speak in their own language. That stopped once a memo was circulated stating that employees are only to speak English with one another while working the floor.

After a few monotonous hours hawking 501s, 505s, 0005s, whatever, I got to take my first break — and I was introduced to the break room.

While on the selling floor my fellow employees and I were expected to behave maturely, but the break room was an all-access excuse to let loose and become equals. The managers tended to avoid hanging out there, preferring to miss out on the day's gossip about who showed up to work cracked out from last night, or who didn't show up at all. The employees were mostly bright, young, pretty things — interested in their plans for the weekend, how much studying they actually had to do, and did anyone actually think they might be cute? Kid stuff. This is the kind of job you get when you're on your way to the next step in life. Hopefully a step up. For some, though, retail becomes a trap they will never escape. Although they aspire to something better, retail is all they'll ever get. That's why there are so many jaded, bitchy, hating-the-whole-world retail slaves.

Lenny* was a vampirish-looking young man who seemed to have written the book on evil retail queens. He had worked at stores all over town and was a counter diva in repose, and I ran into his bony ass as I was getting off my break and returning to the floor. I'd seen his Mac-highlighted face out at bars forever. Word in the break room had it that he made almost double what everybody else was making because of his long retail history, but what nobody knew was that he kept moving from job to job because he was afraid they might catch on to how much he was stealing. Stealing is a big concern in stores, bottom line and all that crap.

Lenny clued me in on the bag search everyone was subjected to before leaving work each day. I shook my head incredulously, but Lenny snapped his fingers and told me not to do anything shady. Before I could escape he winked at me, made a little snorting noise, then tapped his shirt pocket.

"If you need a bump later, let me know. I'm closing with you tonight, and I'm sure you wouldn't mind something

Continued on page 27

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The fake world



GUARDIAN ILLUSTRATION BY ATTABOY

A day in the life of a reluctant faux finisher.

By Carrie Hall

If you want to find the place where I work, you have to go deep into the heart of San Francisco's Mission District — past the groggy, shoeless girls who shiver in painfully short skirts, past the one-legged pigeons that peck at chicken bones and used condoms, past the grocery-cart shantytowns and upended Dumpsters. Every morning my coworkers and I meet there to gather the day's supplies before we head out to the mansions of the Presidio and Pacific Heights to do what has become our duty.

While men in torn shirts sift through garbage out on the street, I'm inside gathering the tools needed to paint pine to look like redwood or redwood to look like pine, or to cover cabinets with a veneer that resembles the shells of hundreds of dead tortoises. I'm a deceiver, a peddler of the fake. I'm a faux finisher.

7:40 a.m. This morning my coworker Cleo* and I pass a charred pile of clothes and blankets next to a warped shopping cart. Yesterday there was a note pinned to the makeshift shelter in this spot that read, "Don't mess with my stuff or your ass is grass."

About a block further a young woman, no older than 19, shirt unbut-

toned, blood trickling out of sores on her face, her arms stretched up to the sky, is screaming, "All I want is a cigarette! Goddamn you. Is that so much to ask? Just one goddamn cigarette!" She swings her stare toward us.

"Sorry," I said. "I don't smoke."

9 a.m. "Every little scratch has to be fixed! Every little scratch has to be fixed!" Mrs. Jefferson, the homeowner, screams at us. She parades through her four-story Pacific Heights house, showing us every tiny flaw with indignant disgust. It's as though the small cracks caused by minor earthquakes and the natural settling of the foundation were created just to spite her.

The house is filled with incredible hustle and bustle. The florists decorate the banisters of the spiral staircase and the Corinthian columns that frame the entrance to the dining room with long, twisted vines. The maid gingerly holds the vacuum's cord as she cleans, careful not to scuff the polished granite floors. The dog walker arrives, and the Jeffersons' dogs yip nervously. Out back, the gardeners water English-style gardens flanking the child's playhouse, a tiny replica of the original house, while the landscapers dig up the front yard. The doorbell rings, and the maid answers

it, revealing the carpet cleaner and the man who delivers the seafood. He has a pound of shrimp.

"Now, look at *this*!" Mrs. Jefferson gasps, pointing at a thin yellow crayon line on her child's "antiqued" desk. "These children are ruining my house!" she bellows. Through the open door we can see her six-year-old daughter in the next room, vomiting into an actual champagne bucket, while the nanny absentmindedly holds back the child's hair.

10:20 a.m. I often worry that we've all gone insane. Each of the faux finishers has devised his or her own way of folding sandpaper, scoffing at the others' folding jobs as "the stupidest way of folding sandpaper I've ever seen in my life." My supervisor once noticed that I had folded mine in thirds and made me unfold it and refold it into quarters. "There's nothing to discuss," he said, shaking his head. "Folding in thirds is totally against company policy. I can't believe you did that."

"This sandpaper is fucked," Lisa complains today, picking up a used piece. "Why is everything on this job so fucked up? Can't we get any decent sandpaper around here?" She

doesn't notice the entire package of unused sheets next to her before she storms out of the room.

11 a.m. Contrary to popular belief, faux finishers don't do much sponge painting. The bulk of what we do is apply oil glaze to a wall, then wipe it off with our weapon of choice: cheesecloth. This creates the effect of age without the untidiness of dirt or the cruelty of time. Since on this particular day we forgot dust masks and have to sand the ceiling before we glaze it, we tie cheesecloth bandannas around our faces like faux-finisher bandits.

"Hey! We're Sandinistas!" I shout from my ladder, breaking out in a fit of laughter so violent I worry that it might throw me to the ground or turn into uncontrollable sobbing.

"Ce-ilings," Cleo sings to the tune of "Feelings." "My life is nothing more than ce-e-ilings." We all chimed in.

12:45 p.m. After we've glazed about half the ceiling, the designer comes in. My usual tactic in this sort of situation is to speak to no one. If someone asks me when a job will be done or why it looks the way it does, I nod stupidly,

as though I can't understand one word. But this woman is relentless. She stands underneath us yelling, "Oh my god, I'm losing my mind. I am absolutely losing it! This doesn't look like the sample at all! It looks horrible! I can't handle it — lock me up in the nearest asylum and throw away the key. I am *losing my mind*!"

When I try to explain to her that the ceiling will look better when we are through, she exclaims, "Well, I, for the life of me, have no idea how you're going to fix this one because *you* people are making this house look like a *leather bar*!" Before I can ask, "Oh really? Which one?" she runs off to call my boss.

About an hour later I hear her in the room next door yelling at the electrician: "I can not *handle* having this outlet so close to the door! It's absolute madness! How can you expect someone to live with this? You people are driving me to drink!" I start to feel weird as she comes closer.

"Well, I talked to your boss, and he..." Suddenly, she gasps, throwing her hands to her mouth. "It is *perfect*! Perfect!" She screams and turns to me, crying, "Drop that brush! Don't touch a *thing*!" I drop the brush. We leave as quickly as possible.

2:30 p.m. We stop by another house to do some touch-ups in the library, a room we had grained to look like pine, old and graying, over the painted wood walls. Pine is a cheap wood, cheaper than our finish, but I guess faux is in right now. It gives the homeowner something to talk about at parties.

It's the job of the faux finisher to temporarily satisfy the whims of the extremely wealthy. Whatever mirage they want us to create, we'll conjure it up with smiles as false as our finish. We've covered laundry room walls with fake marble meant to recall old Tuscany. We've gold-leafed bathroom ceilings, a job that inevitably sends us home sneezing up 24-karat-gold snot.

We have painted portraits of our client's dogs, Snuggles and Pumpkin, in the "gift-wrapping room" engaged in, as the designer put it, "various gift-wrapping activities." Frankly, our every sensibility fought to paint them engaged in more doglike activities, but we do as we're told. We've painted countless murals that at first sight look to be the Garden of Eden but on closer inspection reveal themselves to be the homeowners' backyard as they imagine it was decades ago, before there were houses or sidewalks or occasional transients.

Today is the first time I get to see this particular library with the furniture in it, and I can't hold back a groan on entering. An actual zebra's skin, flayed at the gut, with the eyelashes and mane still intact, lies next to a painting of a zebra running wild. Two statues of shirtless Africans with feathered skirts and ebony skin hold trays above their heads. On one tray is the TV remote control, on the other an embroidered pillow that reads, "Life's too *SHORT* to smoke *CHEAP* cigars."

4:40 p.m. On our way home Cleo and I pass a man leaning against the wall grinning a wide and toothy grin. Next to him is a shelter made out of a shopping cart and a chair with some kind of plastic draped between them. On the plastic, "Fire Retardant" was printed every foot or so in an official-looking typeface.

"New house?" I ask. The man nods happily.

The same woman we had seen in the morning was sitting on the curb, surrounded by dozens of cigarette butts. She stretched her hand out like a zombie.

"Please?" she whimpered. Cleo and I walked on without saying a word.

We trudged quietly past weeping prostitutes, discarded clothes, and clubfooted pigeons. The mid-afternoon light glared over the Mission, making it difficult to see. We watched our feet as we walked, trying to avoid the piles of excrement on the sidewalk.

Suddenly, Cleo burst into laughter. "Did I ever tell you what it's going to say on my gravestone?" she giggled.

"No," I rolled my eyes. "What?" She stopped in her tracks, waved her hand as if addressing a large crowd, and proclaimed, "Finished." ♦

work sucks

Levi's

From page 25

to distract you from the thrill of refolding 500 pairs of jeans."

Luckily, the manager who hired me interrupted us — she needed to have a word with me. What the fuck had I done? I had only been there for a few hours.

Turns out I was guilty of a dress code violation. Unbelievable, I thought, as she chided me on my vintage Harley-Davidson T-shirt that I thought looked pretty damn good when I put it on with the one pair of Levi's I actually owned. At Levi's the retail slaves always have to wear a Levi's bottom, which often made me wonder just what constitutes a Levi's bottom. And where could I find one who likes Russ Meyer flicks?

In the future, the manager told me through an obviously forced smile, I must wear shirts with no logos or words on them except, of course, for good old Levi's.

After that, refolding jeans for the next two hours was about as exciting as Lenny said it would be. No wonder so many retail slaves get high at work. After a while, I guess, there's no other way to deal with the boredom. I mean, you can only say "Hi, welcome to Levi's" a few hundred times before the thought of slitting someone's throat begins to settle in.

The bag check was a bit more than I bargained for. One particularly anal manager had the task of looking through everyone's things. As I watched her search each person, I noticed an alarming trend. Whereas most of the white boys and girls only had to open their bags for inspection, most of the black and Mexican girls and boys had to endure explorations of every single pocket and flap on their clothes, even the most miniscule ones, as well as open up their jackets.

I mentioned aloud that I didn't recall Levi's producing a Barbie doll-sized line, since that was the only logical thing that could fit into a pocket so small. Without even stopping, the bag checker told me to mind my business. It was the end of my first day, and I had already left a good impression. Well, maybe not good, but an impression at least.

That night I came down with a hellu bad flu and had to call in sick to work. I managed to make it back for a few more days, but was still so sick I could hardly make it to the bathroom before puking on the merchandise. After a few projectile-vomit incidents, management decided that I should go home. I didn't make it back for three weeks, during which time I got so dehydrated that I had to check into a hospital for three days. Nobody could figure out what was wrong with me until my blood test revealed I was HIV positive. It wasn't two minutes after getting that news that my pager went off, and the number of the Levi's store popped up. They had been endlessly nagging me about when I was coming back, threatening termination and all that crap.

I ended up getting better and went back to work once I started my cocktail. I didn't let on why I was gone for so long, but from what I could gather, most of the store just thought I was off getting high somewhere, especially the managers who noticed my 10-pound weight loss. One even went so far as to tell me that employees with crystal habits would not be tolerated. I just smiled at her and wondered if she even knew that at least three of her star employees were keying bumps in the toilet every break they got.

After a few more days of never-ending tourists, snotty 23-year-old managers telling me that my jean folding needed polish, and even bitchier trolls from corporate who loved to stroll around the store "working" while sucking down Starbucks and clutching their Fendi bags (which, I'm sorry, do not work with Levi's no matter how bourgeois you are), I finally reached my breaking point. It was about an hour into closing when the evil, bag-searching manager sauntered up to me and dourly informed me that my jeans' wall was crooked and looked sloppy. I'd have to take down every pair and refold them.

It only took me a few seconds to figure out if my jean-folding expertise or my pride mattered more. Pride won out. I asked her what her problem was and what the point was of taking them all down instead of just straightening the stacks. She got really red and screamed, "The point is that you need to stop asking questions and do what you're told!" I laughed at her and replied, "The point is of no return ... and I've just reached it!"

Then with a dramatic flourish that even the jaded retail queen Lenny managed to note with glee, I ripped the entire wall of jeans down in one fell swoop, getting bug-eyed as I stared at the mess I had made. The manager freaked and told me I'd have to stay until every single one of the jeans was picked up and refolded. I just walked away, retrieved my bag from the break room and tried to walk past her as she attempted to block my way. If this nut job thought she was searching my bag after that, she must be losing it.

"Fuck off, I quit," I said, leaving the retail world behind me. I had had it with being treated like a child. I was tired of being spied on and given the same instructions a million times a day. But the thing I really couldn't take anymore was how the majority of customers tend to treat retail workers like shit on a stick. No more smiling at people who would look blankly at me, then turn away. Sure, not everybody is rude, but plenty are, and they can make those of us without a super-abundance of confidence feel like total losers.

After a few pit stops in latte land and the inevitable Internet start-up (and subsequent failure), I'm finally back to being a freelance writer. This time around, though, I plan on keeping it together. After all, I burned my only pair of Levi's bottoms after I quit, and without those I could never work at Levi's again. ♦



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culture

ask isadora
by isadora alman

Let's talk about sex

Q: I am a 28-year-old male married for three years. I am happy with our relationship, but I am confused about our sex life. We have sex about once a week ... sometimes more, but more recently less. My wife has been under a lot of stress lately with her job, and I'm sure that has something to do with it. The other thing is that I always initiate sex and don't know why she doesn't. I also feel that I have a much stronger sex drive than she does, and this leads to the problem that I masturbate about once or twice a week and have always hid this from her. The other day she saw me looking at some nude photos on the Internet, and things didn't go well. She got very upset. She is very mad at me. She thinks that she is not sexually appealing to me and that I would prefer to look at photos rather than at her. I've explained that I've been doing this for a while and that I do prefer her. She doesn't want anything to do with me now. I am confused. She is very confused. Do I have a problem? Is it normal for me to be doing this? How do I handle this situation?

A: If you are confused and your wife is confused and mad at you and doesn't want anything to do with you, I'd say you have a problem, although it's not necessarily with masturbation. Here's a novel approach: how about an honest exchange of facts and feelings on sexual matters? Start with "Wife, I realize you have been under stress at work lately. Want a foot rub? Want me to fix dinner?" That's an excellent way not only to get her attention but to arouse some positive feelings toward you. In fact, this can be pre-discussion warm-up, with you simply doing what you can to alleviate some of her stress without discussion. When she is less stressed and upset, try something along the lines of "I need to tell you that I masturbate, always have, and probably always will. It is a normal part of many people's sexuality, male or female. It has nothing to do with my feelings for you. What is it about this that distresses you so?" When you get to the part about what each of you wants and needs to make sex better between you, tell her that you would like her to initiate sex, and ask her what she would like you to do to improve things. Some people, some very, very rare people, do seem to fall into a natural groove of mutually satisfying sex. Most of us mortals have to discuss the subject, ask questions, exchange feelings, and give that aspect of the relationship (as well as others) periodic check-ins and tune-ups to keep everyone's engine purring.

Q: Are there any porno movies where the guy comes in the girl? It seems like it's easier to find a movie where an eight-months-pregnant woman has anal sex with a giraffe than it is to find a movie where the guy simply comes in the girl. I know the convention is for the guy to pull out, and we all get to watch him squirt, but that bores me shitless, and it's not what happens in real life. I know porn films are supposed to be fantasies, but pulling out before you come is more a fantasy for women than it is for me. How do I find what I'm looking for?

A: Oddly, it's men who seem to demand the money shot, not women. Check the reviews and ratings that many of the enlightened erotic film purveyors provide (www.goodvibes.com), or look for those made by and for women.

Q: My boyfriend cannot ejaculate in me during sex. I went on the pill four months ago to see if that would help, but nothing. He can if I give him a blow job. We went to a doctor, and he said that ejaculation is a conditioned response and told us to keep doing what we are doing. There is nothing medically wrong with him. We have been having sex now for over a year, and he has never had an orgasm unless I have given him head. It's getting a little out of hand. What can we do?

A: You could simply accept it, have sex any way you like, and when he wants to come, finish him by mouth. If you really don't want to do that anymore, or not every single time, urge him to do it himself by hand. Try different positions that offer a different penis-vagina fit. Perhaps add lubrication to duplicate more closely the feel of your mouth. Problem-solve together. This is no different than the situation of many heterosexual couples where she can only climax via oral sex. Your choices are always to try to change the circumstances or to accept what is. ♦

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or at www.sfbg.net. You can also write to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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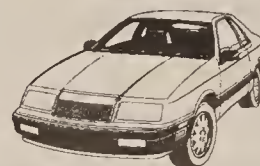
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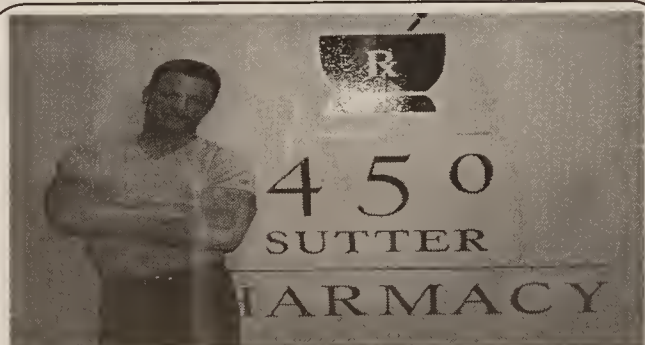
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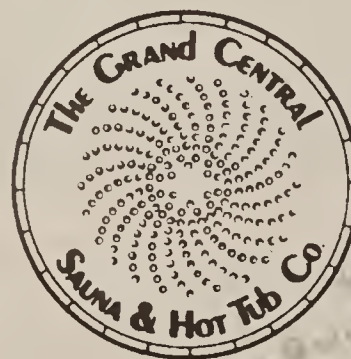
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The Blender

The cheeseburger chronicles

By Paul Reidinger

A friend, recently awakened from a long dream of vegetarianism, asked me about burgers. What was my lore? Where could he find a good one, a burger worthy of his break with the meatless life? Of course I had to tell him the truth: that the cheeseburger in San Francisco — in California, across the West — is a blighted species, a very poor relation to its juicier, saltier, fattier, tastier cousins east of the Mississippi. Even the famous In-N-Out burger isn't very good, though the restaurants themselves do have a nice *American Graffiti* aura.

I did have, a few years ago, an astoundingly good cheeseburger at a place called Babette's, just off the town square in Sonoma. But the owners of Babette's closed the restaurant a few years ago so they could open the vastly fancier Elisabeth Daniel down in the Financial District, abandoning the field to countless sinners against the basic gospel of cheeseburgerdom. Among the (universally violated) commandments: a proper bun, not a raft of focaccia or some other kind of fancy boutique bread; American, cheddar, or jack cheese, not Gruyère or fontina or Gorgonzola or other such European preciousness; and properly seasoned chuck, not some hoity-toity cut from Niman Ranch that's

too pristine to be adequately salted and ground up. The cheeseburger, after all, is perhaps the finest expression of American populism; it doesn't benefit from primping and gussying.

With that in mind, we drifted one afternoon to outer Noe Valley, where directly across the street from Mikey Tom Market stands Hungry Joe's, a classic greasy spoon through whose smudged windows the surrounding neighborhood looks to have been little touched by the passing of years and the making (and losing) of great fortunes.

The rural-country-town mood seemed right, the hot, dusty air of early afternoon was still (cheeseburger weather!), and we'd heard good scuttlebutt on the burgers. They certainly were huge, and cheap (a double cheeseburger, with fries, ran only to \$5.75), but, sad to say, they didn't quite send us up the mountain. I appreciated the soft, thin bun and the two fat disks of meat nestled between its two halves, but the beef was underseasoned and overcooked, and the fries were middling. The view from across the table was much the same. We paid and went outside to enjoy the sunshine and have a sweet from the coffee bar down the street.

Two weeks later. Metreon, which for reasons including but not limited to traffic, aura, suburbanites, and bloodshed, I have avoided like a plague city. We had our eyes on Mo's, an actual if upscale burger joint, but slammed into the brick wall of a private party. Backtracked to Montage, which serves lunch on a sunny terrace overlooking Yerba Buena Gardens. Being anxious about sun and crowds, we went inside, where we found the main dining room — curved Starship Enterprise-style — empty and cool, like a chapel on a midweek afternoon. Or the stage set of a canceled show.

Montage launched itself into the neighborhood's upscale

food scramble a year or two ago with some tooting about its cheeseburgers, bite-size versions of which were featured at its opening bash. They were good, but I was not hopeful. When you see "housemade ketchup" proclaimed on the menu, you know you've stepped into preciousville, and a burger with Emmentaler cheese and chanterelle mushrooms sautéed in tarragon butter must surely follow.

And yet, the Montage burger (\$8.95), while not quite nirvana for seekers of the cheeseburger in either its low or high form, is most impressive — in fact, probably the best I've had or hope to have in this city. I was uneasy about the house-made onion kaiser roll, fearing focaccia redux, but it turned out to be a tasty bun that didn't get in the way of the meat. This had been coarsely ground, well-seasoned, then cooked the way we'd ordered it — medium-rare in my case, with an actual pinkish-red center.

Two slices of bacon on top for no extra charge? I appreciated this little flourish, though my ex-vegetarian friend found it a bit overwhelming. Still, he ate both crispy strips, in between raids on the basket of perfect golden, crunchy fries (\$3.95) with the foofy ketchup.

"Maybe we should ask for a bottle of Heinz," he suggested. I thought so too, but we didn't. And didn't really regret it.

The nice thing about Montage is that, apart from the fine burgers, there's plenty of style if you want it. We opened with an apple-fennel puree garnished with shredded scallops — not exactly the kind of thing you'd get at Hungry Joe's or any other greasy spoon, and not exactly seasonal, or inexpensive (\$5.95 for a bowl), but lovely all the same.

I was surprised by the outcomes at both of these places. I'd had too many bad fancy burgers to hold out hope for Montage's, and Hungry Joe's held out the promise of down-home neighborly authenticity. But sometimes you do get what you pay for, even if it's just a little more, and even if it's at Metreon.

Hungry Joe's. 1748 Church (at Day), S.F. (415) 282-7333. Breakfast and lunch; Mon.-Fri., 7 a.m.-2:30 p.m.; Sat.-Sun., 8 a.m.-3 p.m. Cash only. Moderately noisy. Wheelchair accessible.

Montage. 101 Fourth St. (at Mission), S.F. (415) 369-6111. Lunch: Mon.-Fri., 11:30 a.m.-2 p.m.; Sat.-Sun., noon-2 p.m.; dinner: Sun.-Thurs., 5:30-9:30 p.m.; Fri.-Sat., 5:30-10:30 p.m. American Express, Diners Club, Discover, MasterCard, Visa. Noise varies. Wheelchair accessible.



Small fry with that? Sarah enjoys one of the finest expressions of American populism, a cheeseburger, at Hungry Joe's in outer Noe Valley.

Without Reservations

Closure

The telephone hummed incessantly last week with the *cris de coeur* of restaurateurs full of woe and anxiety about our suddenly postapocalyptic times. The proprietor of a well-known, if smallish, Upper Market restaurant was sweating almost audibly as he reminded me of the many high-profile spots that have closed recently (Belon and Flying Saucer, among others) and announced that he was cutting his menu prices by about a third.

That's a nice deal if you can still afford to go out to eat. But if you've lost your job, as have most of his customers — if you have no income, no way to pay the rent, no reason to stay beyond the day when you can finally get your hands on a U-Haul (whose rolling stock has become in our time what Marine helicopters were in Saigon in April 1975) — a hefty cut in restaurant prices isn't going to mean much. Or anything.

It's a bit like George W. with his huge tax cut — a panacea for whatever it is that ails us, whether high gasoline prices or tumbling share prices or, probably, high-school massacres — or Chairman Greenspan with his rate cuts, so reminiscent, in a way, of the *Titanic's* helmsman futilely spinning the big wheel as the iceberg loomed. Too little, too late; or, maybe, not the right medicine at all.

The price-gouging that's been going on in restaurants here over the past few years is probably not the most honorable chapter in the story of local food life, but on the other hand, in a culture of omnipresent greed it would be unfair to expect restaurateurs to have restrained themselves.

In any event, it's now a moot point, because the economic ground has shifted dramatically under the foundations of the city's restaurant business. Some out-of-town friends of mine, visiting recently, were interested in going to the once ultrahip Dot, over in the Radisson Miyako Hotel, until they looked in and saw that virtually all of the tables were empty. We ended up at a Thai place out in the Avenues, where the food was varied, tasty, and inexpensive; the mood elegantly serene.

I expect many more such choices to be made in the near future, with many of the high-profile, showy spots that opened in the past two or three years withering and blowing away like dust in the wind, as that old Kansas song put it. With most if not all of the obscenely, undeservedly rich 28-year-olds having gone broke and moved away, the restaurants that catered to them will also go broke, and under.

The other shoe is finally dropping. Despite all the jackhammering (Willie's revenge?), the city is much quieter. "For rent" signs everywhere. More surely are imminent, not least in the windows of once high-flying restaurants.

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dine cheap eats by dan leone

Lard times

Boy Josher is a stand-up bass player and an all-around stand-up guy. So why, when I called to see if he wanted to bite into a little something before practice last night, did he start on-and-onning about this macrobiological vegan health food restaurant over near where he lives, which is in Oakland right next to both Emeryville and Berkeley?

"Boy, are you joshing me?" I said.

"Exister," he said, "it will be an experience."

Yeah, like getting stuck for four hours in an elevator with a caffeinated Yankees fan or mauled by a bear. I'm suspicious of the word "experience"; it's like "different" or "interesting." It has a job to do, which is to put a positive spin on something that probably sucks, or sucked, or, in this case, was going to suck. Macrobiotic vegan health food?

"What, for example, would someone who exists expect to order at such a restaurant, for example?" I asked.

Boy Josher said something about whole grains and greens, salads and roots, and so on and so forth. "It doesn't always taste great, but you feel real good afterwards," he said. "It will give us good energy for practice."

A legitimate argument, that. Our typical East Bay practices start with trips to Zachary's Pizza or Flint's Barbecue (in lieu of burritos or Cliff's) and end, same as on the other side of the bay, in a slop-happy pile of gurgling, glaze-eyed, drool-chinned, sticky-finger musicianmanpersonship, only without the musicianship. In between, *maybe*, we made it all the way through one song, at about one-third speed. Maybe.

So what would happen if we ate health food? What would practice be like factoring in such wacky wild cards as productivity? Energy? Wakefulness? Music? And what would we sound like in real time? All good questions, all of which will remain unanswered, praise the lard, because I got stuck in traffic and wound up at Boy Josher's way too late for anything but take-out Cajun food from La Bayou, where you can easily oil up a six-piece band for 50 bucks or so.

We got fried oysters and fried catfishes and fried shrimps, fried red snappers, fried french fries, fried alligators, fried okra, and boiled crawfish that tasted like they were fried — in butter! — instead of or in addition to boiled. We also got a gator sausage po' boy, which came with more fried french fries. But don't worry about our arteries because we also got some health food: red beans and rice and hush puppies. Oh yeah, and fried clams, but those were long gone by the time we got back to Boy Josher's and set our stuff up outside, around a picnic table. Cans of beer and a bottle of wine ... it was a beautiful evening. Heat, Yoyo noodling around on the brand-new used guitar she'd just picked up at Univibe while we were waiting for our food to fry.

While we were waiting for our food to fry, Phenomenon and I kicked back at a little table against the wall and soaked up some La Bayou atmosphere, so now I can tell you a little something about the atmosphere, even though I never technically ate there. There are Mardi Gras beads and masks hanging all over the walls, a handful of glass-covered, plastic, checker-tablecloth-covered tables to kick back at, fans blaring loud enough to stifle your thoughts but not your conversation, if you're clever enough to have one without a thought in your head. There's saints stuff on the walls and a *Bay Guardian* review of the place by Derk Richardson, which I didn't read, damn me, or maybe I'd have a little something intelligent to say about the food, too.

As it is ...

The fried fishes and oysters were the best feature of the feast. The red beans and rice was also delicious, especially since it was loaded with sausage. Speaking of which, the alligator sausage in the po' boy was better than the fried alligator, which was better than other gator stuff I've had. But I'm beginning to think maybe alligators are something you eat for the fun of it more than for the taste. Like rattlesnakes. So if someone goes, "What you eating?" you get to say, offhandedly, "Gator," or "Rattler." Now, maybe that's worth \$7.95 (for a pretty small portion of nuggets), and maybe it's not. You make the call.

The disappointing parts of the meal were the french fries and the crawfishes (\$7.95 a pound), and probably for the same all-around reason: they came out of the freezer instead of the potato patch and pond, respectively.

Nice idea, boiled crawfish in CA, but no dice next time. I'll wait for LA, where they're half the price, at least, and at least four times better. As for practice ... hit it, boys!

Boys?

La Bayou. 3278 Adeline, Berk. (510) 594-9302. Tues.-Sat., 11:30 a.m.-8 p.m. Take-out available. American Express, Discover, MasterCard, Visa. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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Dubliners

The last time I compared a slick theme restaurant to an amusement park, I so offended the proprietor that he started talking lawsuits with my editor. I doubt Martin and Mary Connolly, who also operate Johnny Foley's in San Francisco, will take it so hard when I say Beckett's, their four-month-old replica of an old-world Irish pub in downtown Berkeley, feels a wee bit like Finnegan's Wake-land. For instance, when you look closely at the plaster walls, you can tell that the smoky residue in the corners and around the fireplaces is painted into the faux finish. Yet all the handcrafted and polished wood, ironwork accents, and period fixtures and artifacts — including framed letters from author Samuel Beckett (1906-89) — actually create an unpretentious, amiable ambience where you want to elbow up to one of the two mahogany bars, order a huge basket of possibly the best thick, fresh-cut french fries you've ever had, and wash 'em down with a pint of Guinness or Murphy's.

While you're at it, toast local architects Gary Somonsky and John Clark and artist Marie Ryan, who restored a sense of style to a Berkeley architectural landmark. The storybook brick structure sprang from the imagination of romantic-revival architect W.R. Yelland in 1925, commissioned by music store operators John C. Tupper and Lawrence Reed. Over the years occupants have included the Sign of the Piper restaurant, Metropolis, the subterranean Café Bistro, the *Berkeley Monthly*, a stock brokerage, and an art gallery. Although the Tupper and Reed building made it onto the National Register of Historic Places in 1982, that didn't stop the owner of the short-lived Café Piper from desecrating the interior a couple of years ago. Yelland's vision — also manifest in north Berkeley's Normandy Village apartment complex and Oakland's Montclair firehouse — was obscured in a blur of Howard Johnson's-like tile and plastic. Now, with Sam's brooding mug staring down from many angles in the maze of upstairs and downstairs rooms, and business being taken care of by a crew of hospitable greeters, bartenders, and servers (many speaking with a straight outta Dublin brogue), Beckett's is anything but faceless or impersonal.

And the food? Well, if you anticipate anything profound, maybe you haven't deeply pondered the implications of the phrase "Irish cuisine." That's not meant as a cultural slur, especially coming from someone whose distant forebears all emigrated from one so-called British Isle or another, and whose childhood notion of exotic ethnic food was chop suey, sukiyaki, and frozen tacos. It's just a caveat; if you arrive at Beckett's with the same expectations you bring to your favorite Thai or Sicilian restaurant, you're likely to find yourself waiting for Godot. But if your endgame is cottage pie (\$9.95), fish and chips (\$10.95), bangers and mash (\$9.95), cider-braised corned beef and cabbage (\$12.95), steak and mushroom pie (\$9.50), or Irish stew (\$14.50 with lamb, \$10.50 vegetarian), happy days may be in your future.

You certainly won't go home hungry. At a recent dinner Robin and I started with an order of lightly battered, crisply fried green beans with a soy-ginger dipping sauce (\$5.95), followed by the large starter salad — mixed greens with sherry vinaigrette (\$4.95 à la carte) — and hearty cup of ground beef, Guinness, barley, and onion soup (\$2.75 cup, \$3.50 bowl) that came with our meals. We ended with a huge chunk of warm soda-bread pudding with raisins and custard sauce (\$4.50). From the main-dish leftovers, we took home enough corned beef (two slices out of four) and vegetarian Irish stew (boiled potatoes, green beans, cabbage, celery, carrots, cauliflower, broccoli, portabello mushrooms, and barley) to provide two more light meals each.

Chef Larry Doyle's menu offers something for everyone — baked stuffed mussels (\$6.95), Thai-style chicken satay (\$6.95), curry chips (fries in Madras sauce with mango chutney, \$4.95), a baker's dozen of burgers and sandwiches (from a hot dog for \$5.95 to a rib-eye steak and stewed onion sandwich for \$8.50), chicken curry (\$8.95); vegetarian lasagna (\$9.95), grilled pork chop (\$12.95), and smoked cod poached in milk (\$14.95). Heavy-duty desserts include an Irish-coffee baked Alaska (\$5.50), a Bailey's Irish Cream cheesecake (\$5.50), sherry trifle (\$4.50), and a brownie sundae "chocolate hangover" (\$4.95). It's overly ambitious, and the kitchen stumbles now and then. On another visit the bland parsley cream sauce added nothing but calories to slightly undercooked corned beef; the battered cod in the fish and chips left little impression; and we ran into an inedible fiery ball of chile flakes in the middle of a stack of spicy french fries (\$3.95).

But when you're wetting your whistle with one of the 11 beers, ales, and stouts on tap, or one of the many Irish whiskeys lining the back bar, what more can you ask for than piping hot, stiff, and slightly lumpy "mash" — served on the side with the flavorful, smoothly textured pork bangers or atop the ground beef, carrots, and onions in the cottage pie — or perfectly crunchy and steamy fries? After all, it's pretty hard to question the authenticity of a potato.

Beckett's Irish Pub and Restaurant. 2271 Shattuck (between Bancroft and Kittredge), Berk. (510) 647-1790. Daily, 11:30 a.m.-2 a.m. (lunch served until 4:30 p.m., dinner until 10 p.m.). MasterCard, Visa. Wheelchair accessible.

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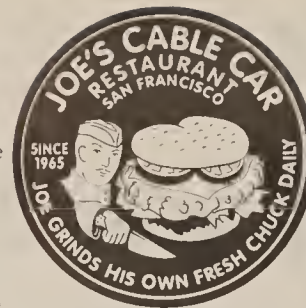
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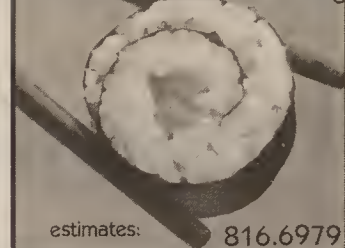
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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Yo's Sushi Club at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when Def Leppard comes on. (P.R., 5/01) 2937 Mission (at 26th), S.F. 695-1799. Sushi, D, \$, AE/MC/V.

Recently reviewed

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St. (at Minna), S.F. 255-8783. California, L/D, \$\$, AE/MC/V.

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy. The rest of the menu is equally satisfying, as are the prices. (P.R., 6/01) 3452 Mission (at 30th), S.F. 642-1987. Vietnamese, L/D, \$, AE/DC/MC/V.

Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The subterranean dining rooms are spacious, gracious, and muted; the high-end Chinese menu is a marvel of freshness, and priciness. Lots of suburbanites. (P.R., 5/01) 133 Stewart (at Mission), S.F. 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V.

On the cheap: Chinese

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of's, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, \$. **Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not

counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, \$, AE/MC/V.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R.,

7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Le Charm is the perfect spot to settle into a padded banquet and order wine and lamb chops and lovely little crème caramels. (S.R., 2/98) 315 Fifth St. (at Folsom), S.F. 546-6128. French, L/D, \$\$, MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

Lulu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Antica Trattoria Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undemanding, the coppa Antica, tiramisu, and warm ricotta pudding are the angora sweaters of the dessert world. (S.R., 4/97) 2400 Polk (at Union), S.F. 928-5797. Italian, D, \$\$, DC/AE/MC/V.

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, \$.

Continued on page 38

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dine listings

Eat Here Now

From page 37

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, \$, cash only.

Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.

Hayes Valley

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Castro, Noe Valley, Glen Park

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where

you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Haight, Cole Valley, Western Addition

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Ganges spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (P.R., 5/01) 500 Haight (at Fillmore), S.F. 255-6000. Indian, L/D, \$, MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. Moderate prices; vegetarian friendly; a welcome refuge from yuppie blight. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, \$.

Baobab Bar and Grill A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. African, BR/D, \$.

Bitterroot resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, \$.

Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, \$.

Delfina serves a Tuscan-influenced menu gleaming with urban style. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V.

Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

Just for You serves New Orleans-tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. Fabulous guac, nacho plate. The daytime griddle food — burgers, omelets, home fries — is among the best you'll find in town. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, \$.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, \$.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Mission Villa is the oldest Mexican restaurant in San Francisco. It's 90 years old, but it has a menu with interesting new dishes to complement the standard traditional fare. (D.L., 11/96) 2391 Mission (at 20th St.), S.F. 826-0454. Mexican, L/D, \$, MC/V.

Pancho Villa The best word for this 16th Street taquería is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, \$.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, \$.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St. (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Marina, Pacific Heights

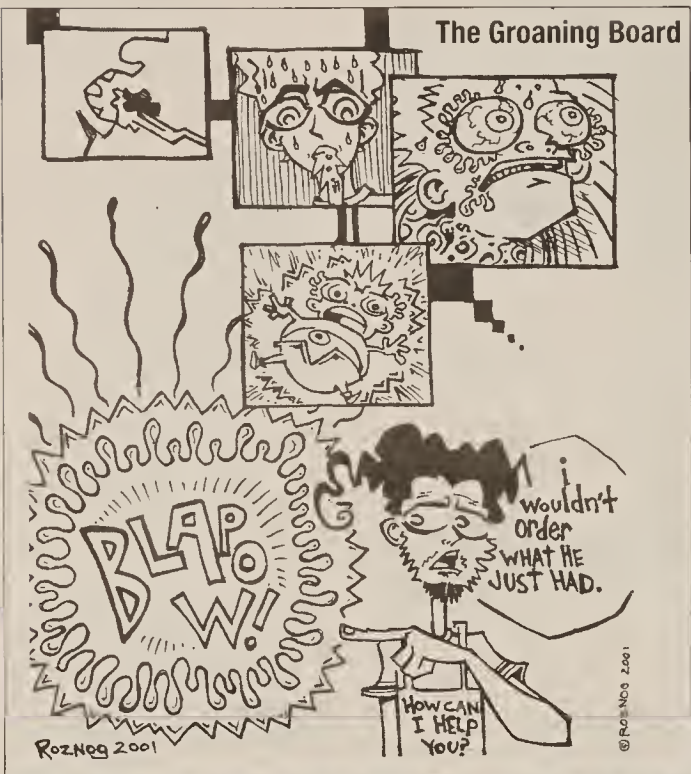
Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucet. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.
Rosti Getting half a chicken along with roasted potatoes and an assortment of vegetables for \$7.95 in the Marina is cause for celebration in itself. Lots of antipasti, remarkably delicate homemade pastas, and good grills. (S.R., 2/97) 2060 Chestnut (at Steiner), S.F. 929-9300. Italian, L/D, \$, AE/DISC/V.
Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.
Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.
Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.
ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.
Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.
Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Joubert's cooks up a mostly vegan, all-vegetarian menu that's an intriguing mix of South African, Indian, and Asian influences, and certainly worth a trip out to the beach. (S.R., 8/96) 4115 Judah (at 46th Ave.), S.F. 753-5448. Vegetarian, D, \$\$, AE/MC/V.
Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.
Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.
P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.
Pomelo The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.
Prevot's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.
Punahale Island Grill will remind you of one of those plate-lunch spots on the Big Island. You get lots of food for not much money, in a casual, almost familial, setting. The only giveaway is the weather. (P.R., 5/01) 2650 Judah (at 32nd Ave.), S.F. 759-8276. Hawaiian, L/D, \$, AE/DS/MC/V.
Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.
Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98)

Continued on page 41

INDIAN OVEN



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Eat Here Now

From page 39

2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, €.

Richmond

Biiru Biiru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, €, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, €, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, €.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, €.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, €.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €. **Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, €.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presenta-

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2. Yellow curry and a Singha, Patpong
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5. Palatino: SRO

the blender

tion. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, €, AE/DC/DISC/MC/V.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, €-\$, MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. Save room for superb grilled meats and fish, pasta, and risotto. (D.R.) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DC/MC/V.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, €, MC/V.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lthaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai fusion, L/D, \$-\$\$, MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, €.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

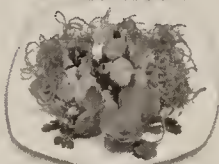
Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, €, no credit cards.



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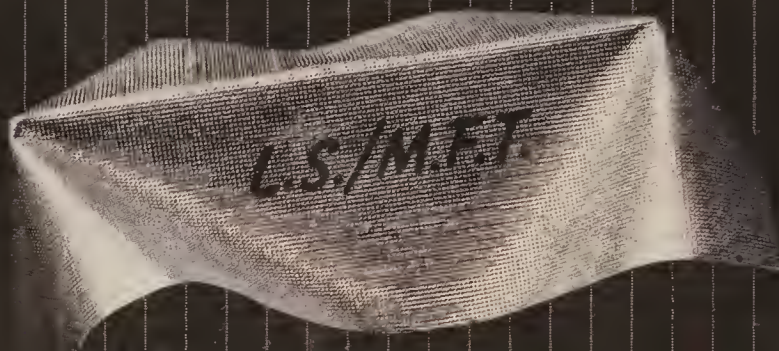
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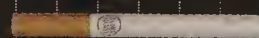


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Two turntables and a curtain call

Hip-hop theater goes public.

By J.H. Tompkins

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Grooves

1. John Vanderslice and the Mountain Goats, *Bottom of the Hill*
2. Fabric party one-year anniversary, Justice League
3. *Wuornos*, Yerba Buena Center for the Arts
4. "I Want Candy," Tribe 8 + Butchies + Animal, Nectar stage at Pride
5. Public sex, adverse weather conditions, Dyke March

the mix

A teenager named Flip is onstage, halfheartedly getting ready for work. He's running late, and his mother is on his ass. A white kid who lives so far from the hood that it might as well be Mars, Flip isn't feeling the work thing. What he's all about is keepin' it real, enjoying his alter ego Flip-Dogg, the "number one rapper in the world." Flip-Dogg and his boys are about to drop a new album called *Montana Gangsta Blood Thugs, Ghetto Rollin': Comin' fo That Ass in the Two Gee*. And the fact is that mom or no mom, at that moment Flip-Dogg is chillin' on *The Tonight Show* with Jay Leno, broadcasting live from the first New York City Hip-Hop Theater Festival at P.S. 122 in lower Manhattan.

Danny Hoch, solo performer, activist, and producer of this hip-hop festival, invented Flip for his 1997 show *Jails, Hospitals, and Hip-Hop*. He's onstage, too, as Flip — guiding his creation as he grapples with racial identity and five-to-life in a fast-food outlet. Chairs squeak as people struggle to get comfortable on this hot Wednesday night in mid June, and a low moan ripples through the crowded audience when someone farts. Opening night is raucous.

"I know what you're thinking, Jay," says Flip-Dogg, chopping it up with an imaginary Leno in front of the mythical television audience. "You're thinkin', like, 'How is this white dude such a dope rapper? Well, the truth of the matter, Jay, is that I ain't white, man. I'm really black. See I went to the doctor ... And he told me I got this rare skin disorder ... Like, check out this birthmark, see that's the real color of my skin, and the rest of me is a birthmark ... It's mad rare ..."

"I hate [work] sometimes, though, Jay ... I'm just standin' there serving burgers to some damn tractor-driving motherfuckers ... These people are stupid ... All they do is hang out at the mall every day and walk back and forth all day between Foot Locker and Chi Chi's ... These are wack fucking activities, Jay ... I don't aspire to that in my life ... I want fuckin' ... I want ..."

"I mean, what the hell I wanna be white for? The shit is stupid ... Look at you, you're corny, Jay! If I had a

The next stage: The hyperactive world of hip-hop is a barometer of change, which performers like Jonzi D and Sarah Jones showcase.



guitar as the axe of choice.

Tupac or Jay Leno? Get real.

No nets

Cross-cultural journeys are essentially American, and it's no surprise that life as a hip-hop outlaw, trouble guaranteed, has become a destination of choice. What's unique to this one is that during the last 15 years a reconfigured urban

America, the relentless, homogenizing assault of popular culture, and the uncontested reign of hip-hop have spawned a multiethnic youth coalition unlike any that came before it.

"It's an uneasy mix," Hoch says. "But they all relate to hip-hop — that's the unifying factor. And that is fundamentally good."

Hip-hop theater emerged organi-

cally and inevitably from text-driven hip-hop music. Solo performers, fledgling ensembles, and hybrid experimentalists bring a no-nets attitude to their work. Their productions have energy, and some offer little else. But in varying degrees, all mine the rich language, style, and sound unique to hip-hop culture, delivering it to audiences starving to see their world onstage. Actors like Hoch, Will Power, Sarah Jones, and Jonzi D — all sharing the stage this weekend in "Take It to the Stage," part of Yerba Buena Center for the Arts' "Hip-Hop Nation" programming — are abundantly talented and professional, and at its best, hip-hop theater is provocative and entertaining. By mainstream standards the audiences are unimaginably young and diverse.

The 31-year-old Hoch, who has been writing and performing since his teens, is to hip-hop theater what Allen

Continued on page 44

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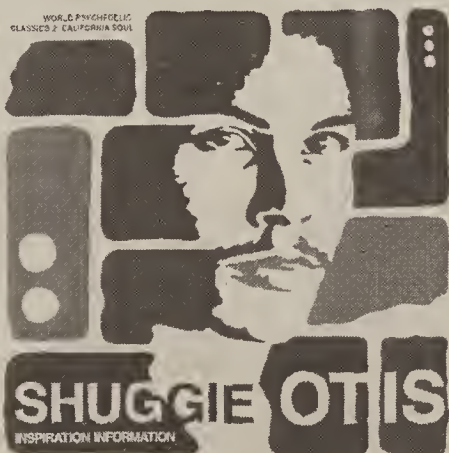
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cover story

Hip-hop theater

From page 43

Iverson is to the 76ers: the Answer. His 1994 solo show *Some People* won an Obie and was filmed for HBO. *Jails, Hospitals, and Hip-Hop* opened at Berkeley Repertory Theatre in 1997 and has played to packed houses around the world since. Talented, crafty, and hyper, Hoch is an artist and activist who blurs the line between these passions and sees a place for both in hip-hop.

"One thing that hip-hop has been able to do," he explains, "is communicate the things a person should know: police brutality, things like that. Now you're starting to see people organize for Mumia and other issues all over the place, in little towns around the country. You expect that in big cities, but I think that hip-hop has played a role spreading this."

"People are always asking if hip-hop brings the races together," he continues. "I don't think it does that. I don't think it brings people together in the sense of creating community. But it does provide a ticket to cross cultural borders, and that is important."

Hoch and Flip-Dogg have shared the stage many times, and it's understandable if their relationship has low moments. At the benefit Hoch seems a little hard on his home-boy, downplaying the rudimentary righteousness of Flip's dreams and working his ignorance for risk-free laughs.

Still, his presence hovers in the wings after Hoch sends him packing. Like millions of American youth, Flip wants to get his chameleon on, to light out for the hood and get seriously different. It's a safe bet that whoever coined the country's saccharine mantra "You can be what you want to be" wasn't thinking about Flip.

Elementary

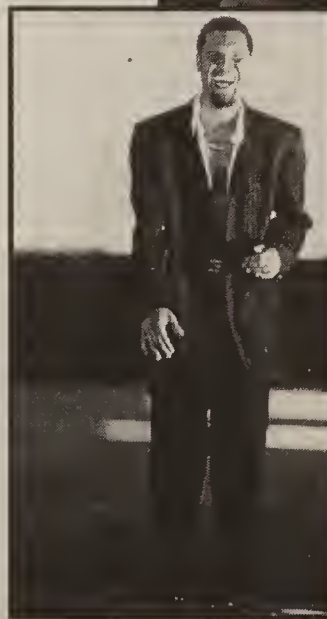
The Hip-Hop Theater P.S. 122 show in New York is energizing. One of the performers who heat the place up is Sarah Jones, who hobbles out from a back row to the stage as an old lady, greeting the audience and snapping toothless gums. A terrific actor, she is radiant even when hunched over at the waist. A pile of cast-off laundry accumulates on the floor as she slips from character to character, by turns hilarious, moody, sharp-tongued, and sardonic. After a stint as a middle-aged Jewish woman complaining about hip-hop and the state of the nation, she exits, leaving a cheering audience behind.



PHOTO BY PAULA COURT

King Ad Hoch: The meaning of Danny Hoch's skin-shedding performance changes dramatically depending on the race of the viewer.

Power surge: Midnight Voices cofounder and "Take It to the Stage" cocurator Will Power's work has intensified since he left the Bay Area.



Holly Bass, curator of the New York festival, published "Blowin' Up the Set," which she said was the first story about hip-hop theater in the mainstream press, in the November 1999 issue of *American Theatre*. "Tradi-

tional theater has to open its doors in more ways than it may want to," she says, measuring her words carefully as if to ensure that her challenge is taken seriously. "Ultimately there is an elite class, with a hold on culture. I feel like what's happening is that hip-hop theater is about 21st-century theater, not just hip-hop theater. Our generation will come of age, and we will want to see something onstage that reflects our experience."

Like her colleagues, Bass has poured herself into the festival. She's seen performances, read scripts, talked to actors and playwrights. She's in the thick of the debate about the aesthetics of a very young artistic movement. "A lot of people," she says emphatically, "think that hip-hop theater is strictly a solo piece by someone of color who is under 35. You might be black, 30, and have a solo show, but that doesn't make it hip-hop theater. My own personal opinion is that the four main elements of hip-hop —

breaking, graffiti or artwork, MCing or poetry, and DJing — are central to its identity. They need to be referenced, at least one of them, in each production."

Gathered together

Restless youth like the hip-hop-identified Montana "gangsta" rapper Flip — no matter how dimly lit — attempt to exchange the privileges of white skin for an antidote to the emptiness they feel. Their impulse illuminates the mainstream's bleak terrain and how little it offers. It is a world apart from the landscape in Will Power's *The Gathering*. In four sketches Power traces the lowercase rituals that bind and enrich the lives of black men. A jazz band considers life's stacked deck while celebrating music's redemptive power in "The Jam." A ghost searches for peace and forgiveness while gangbanger Baby Troy is dying of AIDS in "The Street." Soopa Smoov, Young T, Swing, P, and O.G. are ballers in "The Court." And in "The Shop," tempers flare as a gay man and a conservative preacher debate their differences.

Power's characters live on America's margins, where they couldn't find much privilege to cash in if they wanted to. In this world Power suggests music and community as healing, almost heavenly elements that promise redemption to those whose lives have been marked by sacrifice, pain, and violence.

"For the most part," Power says, "I don't create these pieces to make some kind of statement. I think my characters are people who are impor-

tant to hang on to — and I want my work to provide a kind of spiritual connection to them.”

It's been some two years since Power left the Bay Area, where he was a cofounder of hip-hop group Midnight Voices, a caretaker of the much missed Upper Room space, and an actor, writer, and solo performer. *The Gathering*, part of which he'll perform this weekend at the Center for the Arts program he cocurated with the center's Linda Lucero, was developed with the help of Bay Area performance diva Rhodessa Jones, the show's director. Soulful, tightly produced, and original, it marked a step forward for Power, whose prior work, though brimming with promise, sometimes had a not-quite-completed feel.

“Rhodessa was a huge part of that,” he says. “I learned so much from working with her. She has so much experience and insight. She just came in and taught me how to shape it, how to get it ready for the stage.”

In retrospect it's clear that exposure to New York's motivated artists, combined with Rhodessa Jones's experience and firm hand, has helped Power to intensify his work. The wisdom of his move was evident at the New York show. Unlike *The Gathering*, where movement is understated and practical, driven by the need to articulate individual voices, *Piece #1* has a gracefully aggressive Power hitting the stage in high gear, spinning in circles, and slicing tight geometrical figures into the air with his arms, providing a visual challenge that's new to his work.

The real thing

During a midwinter broadcast, ex-NBA star and then-TBS halftime commentator Charles Barkley joked that a measure of how much the world has changed could be seen in the fact that “the best golfer is black, and the best rapper is white.”

No doubt America's racial landscape — beyond the Tiger Woods-Eminem continuum — has changed in recent years. Harmony comes and goes, depending on social and political climate and regional and generational differences. But in relatively small yet significant ways, there is greater parity than in the past.

The complex, hyperactive world of hip-hop is a barometer of these changes, and hip-hop theater showcases them onstage. In Hoch's work his characters — shaped by cultural and class qualities particular to their ethnic and economic backgrounds — enter into a dialogue linked by the language and sensibilities of popular culture. The result — most of it implied rather than directly stated — is a portrait of how interwoven American lives have become.

“I live in a world that I share with five million Americans,” Hoch says. “When I go outside that world, it seems strange to me, and I assume when people come into mine, it can seem strange to them.”

The fact of Hoch's whiteness inevitably shapes the creation and reception of his work — human experience is culturally specific — but the fluid, self-assured way that he moves from voice to voice is remarkable. His characters — Flip; Sam, the tightly wound prison guard; Gabriel, the

struggling onetime crack baby on the verge of adulthood; Andy, the junkie prisoner with AIDS; the rationalizing rap star MC Enuff, and others — deserve their moment onstage. Beyond the pleasure of witnessing Hoch's facility, there is the rich view when we peer through the windows he creates.

“Danny's Trip to L.A.,” a vignette from *Jails, Hospitals, and Hip-Hop*, is instructive, because it's based on Hoch's near-appearance on *Seinfeld*. The show's producers wanted him to play a character named Ramon, “the pool guy,” who, in their minds, had a Spanish accent. Hoch balked,

asking why they didn't hire a Spanish actor if that's what they wanted. He was fired.

“They didn't want the real thing,” he says in the vignette. “They wanted somebody that could do the real thing, but still be one of them.”

Continued on page 46



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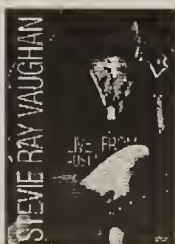
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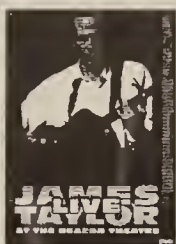
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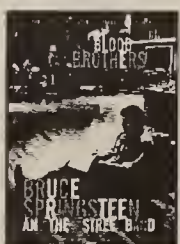
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a&e cover story

Hip-hop theater

From page 45

Ironically, a similar question surfaced from the other side of the fence when Hoch performed *Some People* as part of the Solo Mio Festival at the Bayfront Theater in 1994. The well-heeled, largely white audience responded to an array of typically Hoch characters, like radio DJ the Caribbean Tiger, dancehall performer Madman, and 16-year-old rapper Floe, with a standing ovation. The response was deserved, but as the crowd left the theater and headed for a parking lot packed with expensive sedans, it was hard to imagine a similar response to the show had the performer not been white.

Central to *Some People's* appeal in this context was watching a white man shed his skin, a process whose meaning changes dramatically depending on the race of the viewer. And as was the case on the *Seinfeld* set, at Bayfront the fact of Hoch's race tended to keep the audience in its comfort zone.

"Since then," Hoch says, "I've taken great pains to get the tickets into enough different people's hands. Because I realize that if it's an all-white audience, and I'm talking about these things, there are so many gray areas that come up. You could say the same thing about *Bring in 'da Noise*, which was a great show until it went to Broadway and all the audience became overwhelmingly white people, and it almost became minstrelsy. Now I deal with it by demanding that a theater do whatever is necessary to get a hip-hop-generation audience. So much of hip-hop has been about codified language and behavior; to expose that to outsiders, to fiftysomething white folks in a theater, that could be bad."

Concretely, this has meant publicizing performances by contacting youth organizations and by sending out "street teams" — the roving promotions squads used by radio stations that appear at malls, schools, and other places where young people hang out.

"Street teams work," Hoch says. "In this day and age why should a kid go to a play? Because their teacher took them to see a black version of *Hamlet*? Are they going to feel like that has something to do with them?"

Blunt talk

In the prologue to *Jails, Hospitals, and Hip-Hop*, "Message to the Bluntman," Hoch checks in on the ideological warfare within hip-hop, assuming the voice of the ruling elite, saying: "Forties, blunts, hos. Glocks and Tecs / You got your X cap but I got you powerless."

He goes on to deliver an uncompromising perspective on the perils that face hip-hop as the forces that once spawned the music's rebellion threaten to co-opt it. Later, still as the voice of power, he says, "And I laugh at all those rap videos with these guns and hos / While you strike the rough-neck pose, I pick my nose / And flick it on ya, ya goner, no need to warn

ya / I got mad seats in government from Bronx to California / And I got the National Guards and plus the Navy / Army, Air Force, so I got niggers paid to save me."

Hoch gives "nigger" special emphasis to make sure the audience doesn't miss it. And, coming from the mouth of a white man, the word has a special, attention-grabbing violence to it.

When I ask Hoch about it, he answers by saying that this is exactly the word that those in power would use and that the line wouldn't work without it. Which is true, of course, but I felt, and still feel, uncomfortable with the license he takes. That's the point, of course — he doesn't want his audience to just sit back and enjoy — but since America is living with the legacy of centuries of distress visited upon others by white people, it strikes me that Hoch sometimes walks an awfully thin line.

"It's really tricky," Holly Bass says about the passage in "Bluntman." "[America] is expecting things to somehow disappear, yet we're not really willing to open up the wound and clean it out." Bass is black — and the fact that someone reading this could question why I point that out is why I'm doing so.

"But with young artists," she continues, "particularly the white artists, they're grappling with the question of how do you find your place? Artists need to be sensitive, but at the same time they need to be able to do whatever they need to do. Danny never, ever uses the word 'nigga' in his conversation, I absolutely know that, but he does in his work, because it's part of the character. I like it; it's controversial, it's grabbing the finger at a sore spot, and I think it works."

She goes on to say that what she's more interested in is "the artistry of what we put onstage, not the politics. I feel like the art is working for the most part, and that's what's exciting."

But everyone involved looks at this art through a slightly different lens. Hoch is activating audiences with his take on the America's urban landscape, while Power is building bridges onstage to the people and places he values. Linked by the urban culture that's grown up around hip-hop music, these artists, as well as others who are bringing their work to the stage — Sarah Jones, Jonzi D, Hip-Hop Theater Junction, Ursula Rucker, and many others — are probing sensitive spots and offer a multiplicity of perspectives in different, constantly evolving forms.

Hip-hop theater is, among many things, challenging, educational, and entertaining — which means it's doing what art is supposed to do. There's a lot to look forward to. ❖

'Take It to the Stage: An Evening of Hip-Hop Theater,' featuring Will Power, Sarah Jones, Danny Hoch, and Jonzi D, runs Fri/29–Sun/1, Fri.–Sat., 8 p.m.; Sun., 7 p.m., Yerba Buena Center for the Arts Theater, 701 Mission, S.F. \$28, \$15 students and seniors. (415) 978-ARTS.

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Never trust a carny

Friday night I decide I'm not feeling festive enough to dress like a showgirl — though we put together an awfully fabulous outfit ('60s bikini, velvet hustle, feather boa, false eyelashes, strategic Mardi Gras beads, fishnets, Bettie Page heels, and silk bathrobe), I try it on, take it all off, and opt for a comfortable dress and boots. The feathers remain in my hair, though. My hraver companion stays the course, starred and multicolored and looking somewhat like a cross between a Technicolor Shirley Temple and a dashboard hula doll.

We trot up to the doorway of cell space. "Good evening, what can we do to you?" one doorgal says as the other doorgal haggles with another guest for more money. A sign next to them states the rules:

"How Lost Vegas Works:

Get chips at door.

Gamble.

Go to redemption center and redeem chips for valueless prizes."

"Lost Vegas" is area pettifogger Chicken John's annual attempt to further bastardize the sentiments behind the City of Sin with his trademarks: lowbrow sarcasm and controlled chaos. A couple hundred hip and zany participants have come out to try their luck. "Serious art" fills cell space's gallery in front, side by side with a "Valley of the King Wedding Chapel" — velvet Elvis centerpiece, Christmas-lighted proscenium arch, plant-lined aisle — and, at the start of the aisle, 25-cent gumball machines selling "Acme Wedding Rings" and official Lost Vegas poker chips. The dulcet sounds of Mongolounge, San Francisco's only lounge Devo cover band, echo from the main room. It's "Girl U Want" slowed down with a muted trombone.

Inside, two giant white dice twinkle overhead. "Last year I got married five times," a friend says, and tells us we just missed the Mongolettes dancing to a massive balloon-drop from cell's second-floor balcony. The bar line is long, and a hyperactive, shouty bartender named Flash (who was once shot by a wayward lover while bartending in Nevada — truth) backs up the line even farther by pausing to flirt with everything female.

Attendees crowd around the games. The Wheel of Smut is like roulette, but instead of numbers, one must shout out words: *jism, fist, felch, tits, ear, ass, cunt, ream, clit, cock, dog, rim*. Thoroughbred Cockroach Racing features two critters from Madagascar that are supposed to race through a course made of fake asphalt, yellow lines, and gold foil toward the finish line and some finger sandwiches. Overcome by

the mood of the event, however, the two racers have started to mate, so the game is temporarily defunct. The fetching cockroach handler, in red duct-tape bustier, red wig, red cheeks, striped thigh-highs, and white gloves, gingerly holds the loving couple in her palm along with a tiny sandwich, waiting patiently for them to finish and then have a snack.

The redemption center is like Sanford and Son's Skee-Ball prize booth. People trade chips for: a Santa hat, a keyboard, a sewing machine, an old car phone, a bowling pin, an adding machine, a baby doll, a rotary phone, a mini chess set, some Altoids, thread, a comb, a lightbulb, a shovel, deodorant, a stuffed animal, a comic book, Birkenstocks, Spice Girls candy, cassette tapes, a remote control to nothing, a steering wheel, and a can of spinach. Mongolounge plays a cover of Lipps Inc.'s "Funkytown," and I pause again to watch the action on the Crap table. People clap and holler as if the pennies they've put down were \$100 chips. Another friend runs up to us: "Have you seen the real white mouse running around on the Rat Roulette table? I feel kind of sad."

My companion isn't the only tart in the room: there are many girls here in large glasses, large wigs, large shoes, tight pants, and tight shirts. Balloons pop everywhere, adding to the sort-of tension. A fat cat in mirrored sunglasses walks by chomping a cigar, gut hanging out of his suit front. An Elvis tranny in silver sequins with a dollar

suit, gym shoes, and saturated-fat couch-potato padding. If the tack were slightly different, games might have been called "Guess Which Toyota" or "Sell Your Wedding Ring" or "When Will My Wife Get Sick of My Self-Centered Sloth and Leave Me for the Copy Machine Guy at her Work."

The super-suave Mr. Lucky comes onstage, singing (appropriately enough) "Luck Be a Lady Tonight," and my friends take pleasure in shouting naughty things at the Wheel of Smut. I help Flash tend bar, and the beers go fast and furious. The Devil-Ettes dance.

Chris Karney picks up the mic and MCs, revealing the shocking truth that since Lost Vegas didn't get the alcohol permit it wanted for the event, they've been serving nonalcoholic beer (\$3 a pop) all night. Incredulous attendees "No way" one other. (I already knew.) Karney then announces that balls to throw at the dunk-tank target to drench Chicken John cost a dollar. Cameras all over get ready, and the rubes line up to shell out even more money. Geekboy throws the contents of a giant can of baked beans in the dunk tank water and proposes that those who have to urinate can sweeten the sauce for five dollars. For \$20, Karney

Land of the lost: The Wheel of Smut spins, above, and the King, left, gets caught with her coke hatch down

says, they have four cans of real beer to throw at him while he's going down. John Law takes the first ball, and on the fourth try, Chicken John goes down. Many people in the audience are extraordinarily pleased.

Geekboy then gets in the tank for a round, then a creepy little sprite named Einstein, who also wears a strap-on. People take turns throwing balls, missing, then frustrated and determined, strolling up to punch the target and make the dunk anyway. My companion, having no more money for balls, takes off her considerable platform shoes and throws them at the target. I take a whirl, miss (of course), and run up to punch it. Einstein, plops.

My companion surveys the scene and narrows her eyes. "As with all Chicken John productions," she says, "this event has degenerated into absolute mayhem." ❖

"TWO THUMBS UP!"

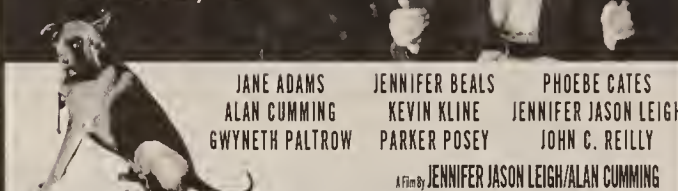
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Run, princess, run

Tykwer's follow-up to *Lola* is slow out of the blocks. By Dennis Harvey

The best thing about *Run Lola Run* was watching how comfortably Franka Potente rose to its gimicky physical demands. There was no reason her character should have been a girljock supreme — punkettes with drug-dealing boyfriends aren't in the highest percentile of aerobic fitness, I'd guess — but Potente's sprinting grace under pressure, set to the metronomic bpm of a techno soundtrack, gave *Lola* all the conviction it had.

Action flicks are so overwhelmed by digital FX now that there's seldom any chance to see if actors can really move. But Potente was *on*, wired and wiry like Mariel Hemingway in *Personal Best*. Her epic runner's high made a mockery of the few comparable female leads in recent years, like *G.I. Jane* Demi out-grunting the grunts, or even Jodie making police training look just like, well, serious acting in *Silence of the Lambs*. (As for Angelina Jolie, come on — she's playing a *toy*.)

Run Lola Run wasn't actually Tom Tykwer's (or Potente's) first feature, but it sure wanted you to think it was its own universe making/shattering Big Bang, unprecedentedly hip and hectic — even if the time-toying structure was purloined, the grab bag of pop tech-

niques cannibalized from *a* (as in cinema's avant-garde catalog) to *v* (as in MT-). One can appreciate the pressure both felt not just to surpass themselves but to do so in a wholly different way.

Ergo *The Princess and the Warrior*, which only sounds like Germany's long-awaited franchise-by-another-name *Neverending Story IV*. Rather, it's a "Why yes, we are genius!" sophomore slam-skunk in the vein of *Unbreakable* — a monumentally somber, muddled, and pretentious statement that ends up saying precisely nothing, albeit as slowly as possible.

At least Tykwer and Potente don't die repeating themselves, as M. Night Shyamalan did. There are certain overlaps (the broad-daylight city foot-chases, the overfingering of fickle fate), but in style and tone *Princess* dutifully toils at being as un-*Lola* as possible. To that end, Potente's crimson crewcut is now a lunar yellow curtain plastered to her ears with barrettes. The movie hardly ever releases her (or costar Benno Fürmann) from a deer-in-headlights paralysis so monochrome it becomes just another kind of overacting. Meanwhile, writer-director Tykwer renders epic, art-flick ambiguity just another elaborate cover-up (distinct from *Lola*'s, but

definitely worse) for that mystic shell game known as high hokey.

Sissi (Potente) is a nurse at a Wuppertal hospital's psychiatric ward — though at first she seems more like a patient, the designated withdrawn womanchild. Her everyday fumbling through life, helpless but ever-so-helpful to others, is interrupted one afternoon by a very large truck. Pinned beneath the rig, she nearly dies but for the emergency soda-straw tracheotomy performed by Bodo (Fürmann), who happened to be passing by in unspecified criminal flight. Some weeks later she's back on her feet but can't seem to get with the old funny-farm work routine, being haunted in dreams by her unknown savior. Tracking Bodo down, she is taken aback by his smoldering Vietnam vet-, Christ-on-the-cross-type sexy hostility. He, too, has lost something dear, and now maybe is "found." But the angry young fuckup resists this angel of healing love until she just, ah, happens to be in the bank when he and his associates are amid armed-robbery-gone-awry. The bloody results leave Bodo hiding out at chez Sissi, a.k.a. La Nuthouse, where he fits right in.

This setup takes us about three-quarters into the movie, so I won't reveal



Stopped in her tracks: Sissi (Franka Potente) is about to meet her fate in Tykwer's *The Princess and the Warrior*.

more — except to say the remaining wholly preposterous but import-laden developments likewise hail from the land of "yeah, whatever." Tykwer has penned the kind of quasi-fable that requires fevered suspension of disbelief (the school of "What strange winds of chance blow us thither!"), à la the Leos Carax of *Lovers on the Bridge* (though not *POLA X*), early Godard, or even old-school Hollywood ultraromantic Frank Borzage (whose muse Janet Gaynor was forever busy redeeming misunderstood ruffians). But *The Princess and the Warrior* is thinky (without the benefit of actual ideas) when it should just swoon.

The movie is vaguely multinational in its hermetic, wide-screen glossiness. But the killjoy atmosphere is ever so Teutonic. Potente and Fürmann are forever staring one another down, soulful eyes wide as Hello Kitty, lips atremble,

while the camera crane-swoops down to immortalize every enigmatic tic. Called on to be so still yet so intense for 130 minutes, they gain our sympathy (the shoot must've been hellish) if not our engagement. Potente is strait-jacketed into a role that's half Juliette Binoche, half Björk — 100 percent St. Nerd-Waif. At least Fürmann, who's shirtless when not muscled T'd, isn't called upon to pretend he's not pretty.

Through it all Tykwer's original score — surely his talents would run deeper if there were fewer of them — tinkles the same two anxious ivory notes, as if purgatory were a never-ending Final Jeopardy round. Of course *The Princess and the Warrior* gives no answers; it doesn't even know what the question is. ❖

'The Princess and the Warrior' opens Fri/29 at Bay Area theaters. See Movie Clock, page 103, for show times.

Laugh attack

Animal Charm monkeys around with "Stuffing." By Johnny Ray Huston

Animal Charm's "Stuffing" is hilarious. But it may be hard for me to convey why "Stuffing" is so funny: the four-minute video has no jokes that I can repeat.

In fact, "Stuffing" contains almost no dialogue. Instead, Animal Charm (a duo consisting of Los Angeles-via-Chicago mixmeisters Rich Bott and Jim Fetterley) use sight and sound to generate a particular type of laughter: the uncanny kind that overtakes you like a pleasurable seizure. Think of those times — in a schoolroom, church, or similar "serious" setting — when you've desperately tried not to laugh, but the struggle itself became ridiculous, and therefore, doomed. "Stuffing" achieves this convulsive effect, and in the process illustrates the title of the New PFA Theater's current "Conceptual Comedy" series.

"Stuffing" begins with two different seconds-long shots. One is a full-body view of a crouching monkey, its tail curling beneath its rear. The other is midrange: a butterfly aimlessly fluttering past another monkey, across a leafy terrain. These two shots, set to bird-call sounds, are repeated (and re-

peated, and repeated ...) with slight forward and rewind variations, creating a strange dance. Then a third shot is inserted into the cycle: a monkey hopping — each hop (there are nine of them) like a tiny hooray! — sideways along a dirt path before leaping up and out the top of the frame. This third shot, accompanied by melancholy, plaintive Casio-esque music, recurs seven more times; on the eighth go-round the monkey's movement becomes slo-mo, and the music's plaintive melody is extended. The resulting physical dramatism is like an animal Olympic moment.

Immediately after the monkey exits from the top of the screen, a caped blond cartoon woman flies in



Dazed and amused: A Verraux's sifaka stars in Animal Charm's "Stuffing," a video short that creates humor through repetition.

from the screen's left side, landing on the snout of a cartoon dolphin, which bounces the woman onto the snout of another dolphin facing it. "Someone's going to pay for this!" the woman snarls. Her threat quickly gives way to a looped series of "Ow! Oh! Arrgh!" yelps as the dolphins toss her back and forth at an alarming rate. Six other cartoon

characters watch the action from poolside.

A monkey watches too — as the woman continues to be passed from snout to snout, "Stuffing" briefly cross-cuts to it for reaction shots. First, peeking from behind a branch, the monkey seems startled. Then its eyes dilate. It begins to look sleepy, then dazed, then hypnotized. (Televsual animals and people hypnotized by other televisual images are a common aspect of Animal Charm's work.) A sourceless "Let's go!" takes over the soundtrack, and suddenly, monkey chaos takes over: adult and baby monkeys leap and run all over the place, their melee occasionally interrupted by close-ups of a Tiger Paw Uniroyal tire in motion.

Two shots repeated. Nine hops and a leap repeated nine times. Repetition on top of repetition within repetition on top of repetition. The repetition in "Stuffing" is one source of humor — it's absurd. One writer has compared viewing Animal Charm's videos to "watching television with a schizophrenic in charge of the remote control," but I'd say the experience is a bit more pleasurable than that. Also, because the repetition forces viewers to see the same image over and over, one can't help but zero in on different details each time. "Stuffing" is but one example of Animal Charm's talent for stealing and resurrecting dead media. Others include

"Ashley" (a cosmetics infomercial transformed into a scary-silly sci-fi vision) and "Marbles" (footage from *Meatballs*, minus Bill Murray and all the other stars, resulting in a glum, homoerotic short work). Only Martin Arnold plunders spectacle with such wit.

In interviews Animal Charm have said they frequently use footage of old people, children, and animals because it "evokes a sort of soft banality." The monkeys in "Stuffing" are uncredited, but for the record they're Verraux's sifaka — small primates that live in the forests of Madagascar. Three feet long (half of the length is tail) and capable of leaping 30 feet, Verraux's sifaka are vegetarians. They're known for their ability to jump from one cactus plant to another without hurting themselves and, of course, for the comical way they move on land — kangaroo-like bipedal leaps and bounds with arms raised over their heads. Some aspects of the Verraux's sifaka aren't funny, though: the forests they live in are being depleted by charcoal and lumber production, and a few sources list them as critically endangered. ❖

'Conceptual Comedy: Nature vs. Nurture.' Works by Animal Charm, Teddy Dibble, Joe Gibbons, Jack Myers, Steve Reinke, Hilary Wilder, and Bruce Yonemoto and Jeffrey Vallance. Wed/27, 7:30 p.m., New PFA Theater, 2575 Bancroft, Berk. \$4-\$7. (510) 642-1412.

Back to the hood

John Singleton revises his roots with *Baby Boy*.

By Mosi Reeves

While black folks live by the barter system," Ving Rhames explains in *Baby Boy*, as he watches a wide-screen TV acquired for considerably less than its \$2,000 price tag and reclines on a king-size sofa. It could be said that *Baby Boy*'s director, John Singleton, shares the same philosophy. He hopes to exchange an all-too-familiar tale — the title character's painful maturation from clothes-boasting mama's boy to responsible parent and boyfriend — for his audience's understanding of the everyday struggles young African Americans in South Central Los Angeles must face.

Interviewed via phone from L.A., the 31-year-old Singleton likened *Baby Boy* to his 1991 Academy Award-nominated directorial debut: "I was planning on doing a companion piece to *Boyz n the Hood*." He added, "I still live in the neighborhood" [Olive Green to be exact], suggesting that *Baby Boy* is a reflection of his immediate reality as well as the title character's.

But it could also be said that *Baby Boy* is reality filtered through sensationalism. The film's long stretches of Baby Boy (R&B singer and MTV personality Tyrese Gibson) fighting with his long-suffering girlfriend Peanut (Tamara LaSeon Bass), are occasionally interrupted by loving shots of Gibson's chiseled torso as he makes love to an array of appreciative women, including Yvette (Taraji P. Henson), his other "baby mama." Melvin (Rhames), a self-described OG, can barely stutter out a sentence without cloaking it in a sheath of Ebonics, and that's not when he's wooing Baby Boy's mother, Juanita (A.J. Johnson). Meanwhile, Baby Boy's gang-banging homie, Sweetpea (Omar Gooding), yearns to find God and "be baptized," when he's not looking for a job or arguing with his own two girlfriends.

Intentionally painted in broad strokes, *Baby Boy* comes off as a more intelligent update of the Wayans brothers' *Don't Be a Menace to South Central While Drinking Your Juice in the Hood*. Singleton described it as "a dark comedy in some ways. It's very ironic. There's humor in it, but it's not supposed to be funny." *Baby Boy* seems comfortable playing with disturbing cinematic stereotypes — its array of loud, over-sexed blacks won't win any NAACP Image Awards — while quietly debunking them through characterization and



Coming into his own: John Singleton's fifth film, *Baby Boy*, is his most accomplished.

strong performances from Gibson, Johnson, and Rhames.

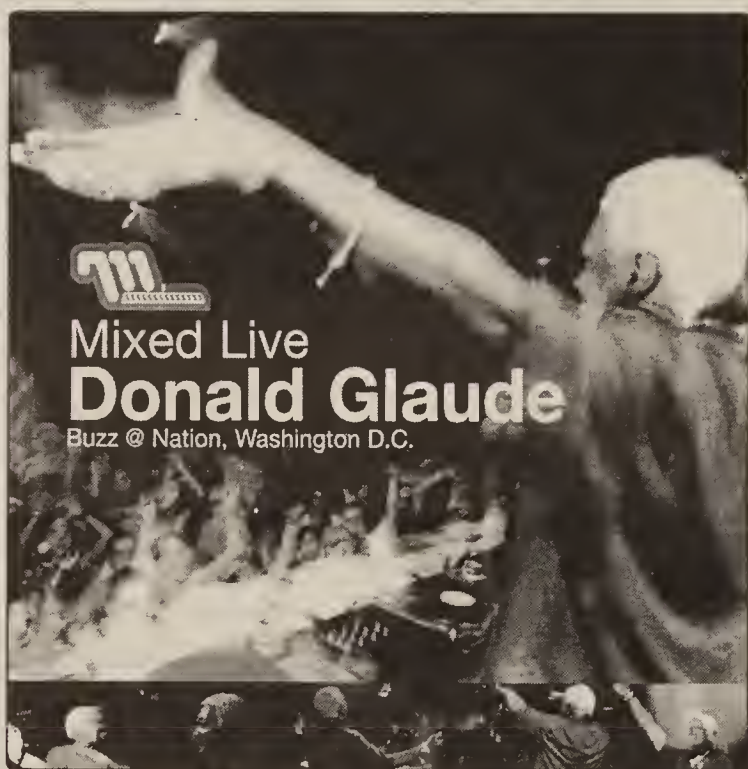
Singleton believes that *Baby Boy* is his most accomplished work because of its idiosyncratic outrageousness. Each of his first five films represented a stage in his artistic development: he directed the underappreciated historical drama *Rosewood* in 1997, for example, "because I was asked to by the [survivors of the 1923 tragedy]." In contrast, the much maligned 2000 update of *Shaft* was his "popcorn movie"; its financial success undoubtedly helped him complete and release *Baby Boy* in less than a year's time, an impressive turnaround considering three years had elapsed between *Rosewood* and *Shaft*. Appropriately, *Baby Boy* has few of the teary-eyed confrontations that once led the late gangsta rapper Eazy-E to dismiss *Boyz n the Hood* as an "after school special." Gibson, too, is far more believable as the title character, a petty thief who steals women's clothing from delivery trucks and sells it on the streets for pure profit, than *Boyz n the Hood*'s chief protagonist, Cuba Gooding Jr., a "mark" if ever there was one.

Singleton's transformation from earnest filmmaker eager to make a "statement" about black life and race relations to wry satirist seems reminiscent of director Oliver Stone's evolution from liberal whistleblower (*Wall Street*) to pulp stylist (*Any Given Sunday*). But, wincing at the comparison, he chuckled, "I don't like Oliver Stone. If anything, I was influenced by Akira Kurosawa, people like François Truffaut and Jean-Luc Godard. This is sort of a hip-hop record with artistic sensibilities, you know what I mean?"

"I study all kinds of filmmakers," Singleton continued, "from Hitchcock to Welles. But I feel like I came into my own on this film. This is the first pure John Singleton film, because I had final cut. I just made the film from the heart." ♦

'Baby Boy' opens Fri/29 at Bay Area theaters. See Movie Clock, page 104, for show times.

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No justice

A new opera doesn't reveal the real Wuornos. By Brad Rosenstein

I had high hopes for Carla Lucero's opera *Wuornos*: what other medium besides opera could hope to do justice to the story of a lesbian serial killer? Aileen Wuornos, a sex worker now on death row for killing seven of her johns, reputedly in self-defense, has become an industry, spawning articles, books, plays, a documentary, and of course a movie of the week. It's hard not to view all of this over-exposure as the latest in a lifetime of exploitation: *Wuornos* was abandoned by her parents, was abused physically and sexually, and turned to prostitution by age 14. It's an appalling life that might lead anyone to homicide, as it did *Wuornos* after she was raped and assaulted, and amazingly, her story just gets worse.

Now along comes *Wuornos* the opera, making its world premiere (June 22-24) at Yerba Buena Center for the Arts as a centerpiece of the Queer Arts Festival and lugging some hefty baggage of its own. It's scandalously rare for female opera composers to have their work fully produced in this country. And while abused women and women who kill are no strangers to opera, explicitly lesbian and feminist content isn't exactly a staple of the operatic stage. Still, despite a host of collateral reasons to hail Lucero's first opera, the essential one is missing: it's just not good.

The trouble starts with Lucero's libretto, a jagged piece of work that's long on generic characterization and limp dramatization: the complex, harrowing psychology of the tormented but loving Aileen is reduced to a simple sociological equation. Lucero's score fares no better; it's a dull hodge-podge of 20th-century chromaticism and lush neo-romanticism, neither of which seems appropriate for this bleak contemporary tale. What is admirable here is Mary Chun's crystalline musical direction and a fine cast led by Kristin Norderval, a beautifully voiced presence whose integrity and skill far outpace the material.

Just this month *Wuornos* made headlines again by giving up on her appeals and requesting a date for her execution. "I'm one who seriously hates human life and would kill again," she wrote. While clearly not the martyred saint *Wuornos* would have her be, there is both a real person and a character here about whom we still know far too little. The opera is so earnest and well intentioned, it seems innocent of exploiting its subject. But it's also so self-important and artistically challenged, it's a long way from doing her justice either.

Potent 'Texts'

Fifty years after his work first gained international notoriety, there are still no middling responses to Samuel



Opera outclassed: Kristin Norderval, left, plays the title role in Carla Lucero's opera *Wuornos* — also starring Sarah Helen Land, as Syrena — with an integrity and skill that outpace the material.

Beckett. People either love him or hate him, are deeply touched or gratingly baffled. Both of those extremes were represented at last week's American Conservatory Theater opening of *Texts for Nothing*. One of Beckett's most neglected prose pieces, this cycle of 13 short texts has only lately come to be recognized as a crucial component of his work. Linking four of the texts in their entirety, director and solo performer Bill Irwin creates a magical theatrical poem that distills the essence of a master.

On Douglas Stein's brilliant, towering set, equal parts mountain, bog, and theater, Irwin comes sliding down on the seat of his pants and for the next 70 minutes struggles with whether to climb or sink, live or die — and frequently manages to do both in the same moment. While Irwin originally appeared in Joseph Chaikin's 1992 staging of *Texts*, an edited version of all 13 pieces that represented a multiplicity of voices, his own take is more focused and congruent, content to revel in the mass of contradictions in-

herent in a single human being.

It's that existential questioning of the "I," so central to Beckett's work, that becomes the heart of Irwin's version. "What would I say, if I had a voice," goes one pivotal line, "who says this, saying it's me?" From his battered but rakishly angled bowler to his agile scrambling feet, the universal comic tramp Irwin embodies is not just an archetype of all of Beckett's clowns but also of Irwin's own tragicomic identities over the years, an incarnation of human dignity and absurdity from cradle to grave. Beckett's neurotic gloss on the Cartesian formulation could be summarized as "I think, therefore I'm stuck." Yet in his remarkable vision, somewhere between one breath and the next, between either and or, between stopping and going, all of life ensues. ❖

'Texts for Nothing.' Through July 15. Wed.-Sat., 8 p.m. (also Wed/27, Sat/30, July 7, July 11, July 14, July 15, 2 p.m.; July 8, 2 and 7 p.m.), Geary Theater, 450 Geary, S.F. \$15-61. (415) 749-2228.

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'Monk' shines

Sara Shelton Mann hones a formal gem.

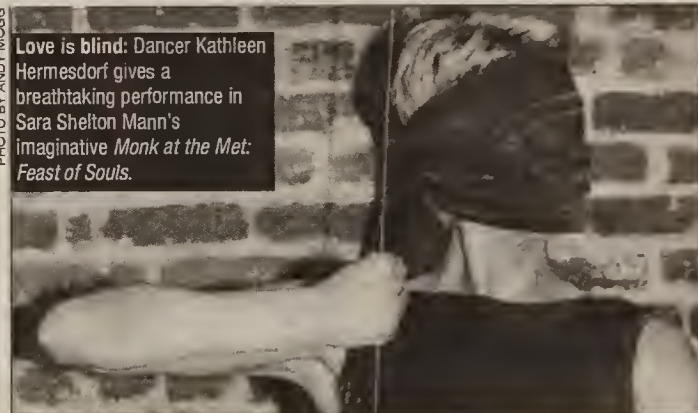
By Rita Felciano

Sara Shelton Mann's *Monk at the Met: Feast of Souls*, the second section of her planned trilogy *The Beloved*, was a thoughtful and richly imaginative piece of dance theater; if the third part (which Mann will be working on this fall) is as compelling as what she has done so far, the premiere of the entire piece — scheduled for Theater Artaud next spring — will be a must-see event.

Largely absent from local stages during the past four or so years, Mann has returned with her spirit and fire

Marintha Tewskbury and Kathleen Hermesdorf performed a duet in which they threw themselves across the stage, only to end up in each other's lap. Tewskbury poignantly tried on gender roles; Jose Navarete also seemed to be searching for something, his temple bells — beautifully echoed by the live musicians — stretched in front of him like a divining rod. Wearing blindfolds, Shelley Trott and David Bentley embraced, but were unaware of each other after their bandages were removed. In one wonderful scene the ensemble —

Love is blind: Dancer Kathleen Hermesdorf gives a breathtaking performance in Sara Shelton Mann's imaginative *Monk at the Met: Feast of Souls*.



intact. Because she was so instrumental in making the earlier incarnation of *Contraband* a revolutionary force of local dance, it is easy to forget that, for all the rowdiness and rough edges of her former work, Mann is also a supreme formalist. Nowhere has this been clearer than in the lusty and wistful *Monk*.

The piece's sense of balance — its holding in check of disparate elements to create energy and tension — was exemplary. Mann could put three couples in radically different partnerings and make the pieces fit together. Oppositional forces regularly occurred within single gestures. Violence and tenderness, aggression and attraction were part of one passionate continuum.

The tone of the 50-minute *Monk* was set by overhead announcements of train departures as the audience filed in. What followed was a journey through memory, consciousness, and experience; the dance, music, and visuals created a reality that was often more emotional and sensuous than logical. A sense of being on the move to somewhere else pervaded the action. Dancers walked in, performed, and walked off. Lighting designer Matthew de Gumbia's wonderful stage spaces — circles, triangles, squares — were clearly indicated and strictly adhered to.

Mann — her wide-eyed, gasping solo just about all-consuming — was the initial traveler. She was followed by Abby Crain, whose fierce solo burst into an ensemble section of changing partnership then returned to solitude.

with the women in hoop skirts and long white gloves — lock-stepped into a boxy ballroom sequence until surprising changes exploded the pattern.

Some of these danced images were easier to read than others, but all of them were powerfully embodied by the exceptional dancers. Hermesdorf in particular was breathtaking, even when she simply knelt and looked up.

Mann's choice of collaborators could not have been better: they understood what she wanted and gave her what she needed. Norman Rutherford's score of original and found music was rich and complex; the opening ballad about "hearts that are still beating" was particularly touching. Austin Forebord's video images — on three huge screens that wonderfully extended ODC's cramped performance space — sometimes complemented the dancers and sometimes did not. The same was true for Jeffrey Fitzsimmons's film sequences, which were primarily about a "monk" (Jon McNamara) living in self-imposed isolation in a room cluttered with the past; at one point Hermesdorf used wild gestural language to address the film character. The only false notes occurred when McNamara stepped on-stage; his role is too tangential — it needs rethinking. But Mann formed the rest of the work into a successful whole that had an unwavering trajectory. ❖

'Monk at the Met: Feast of Souls.'
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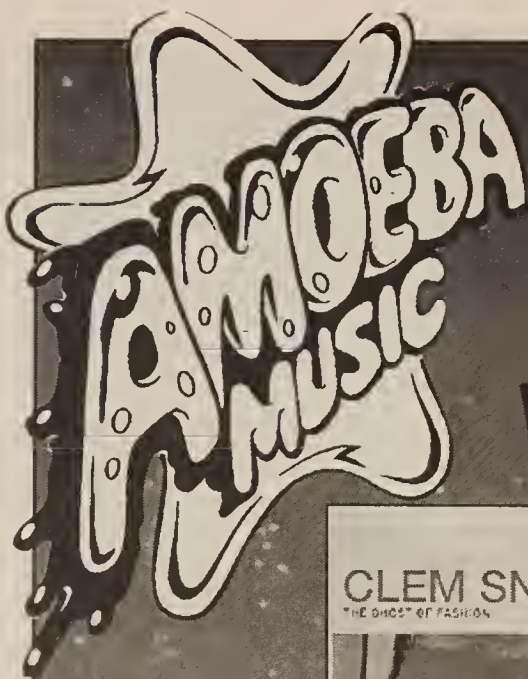
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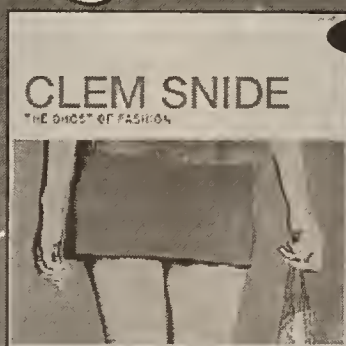
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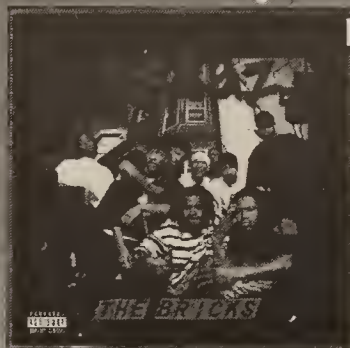
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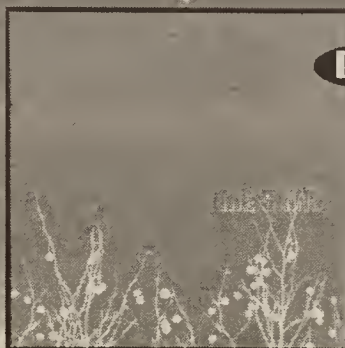
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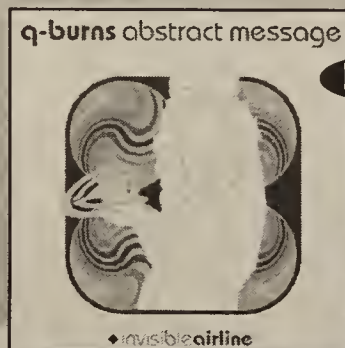
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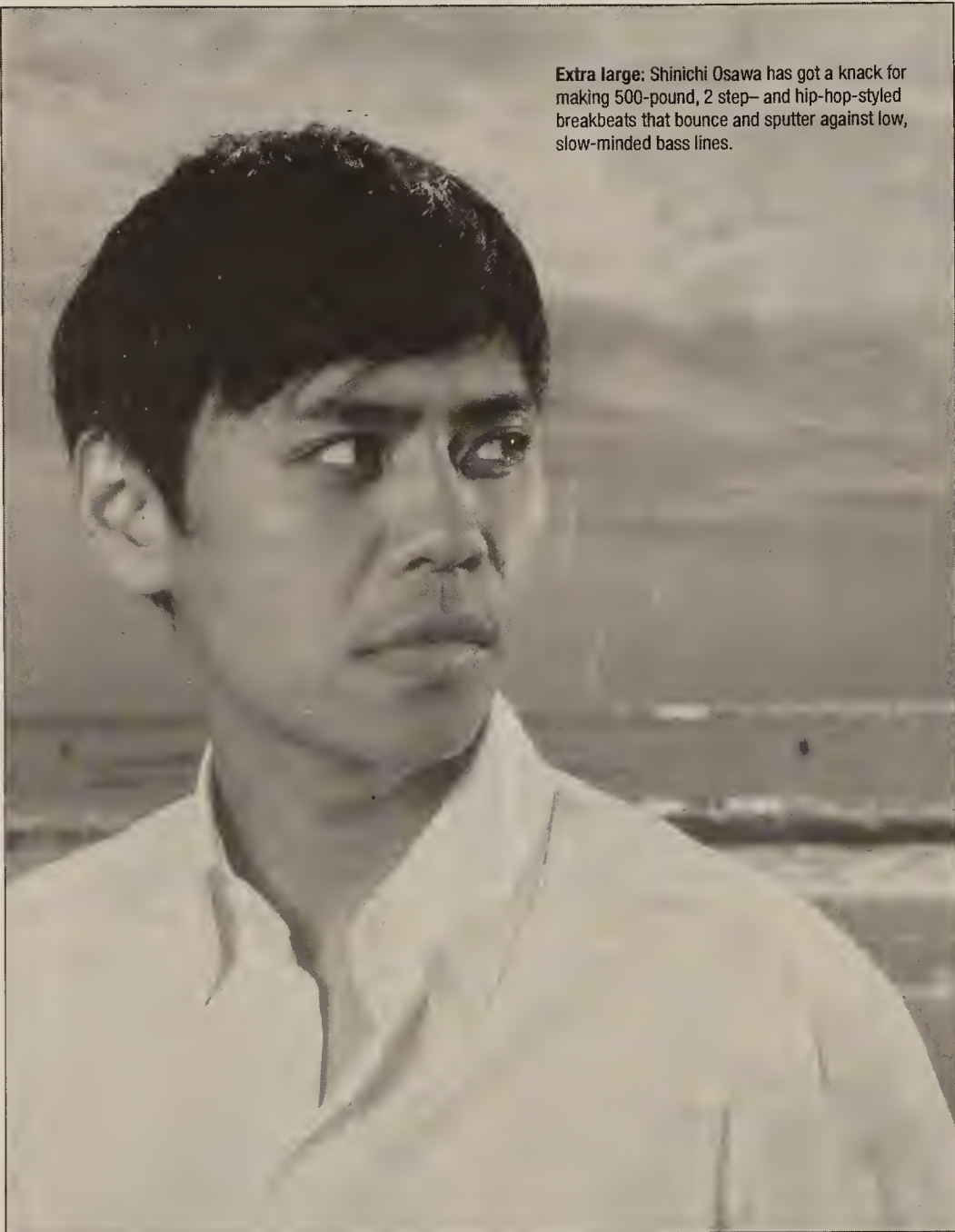
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Extra large: Shinichi Osawa has got a knack for making 500-pound, 2 step— and hip-hop-styled breakbeats that bounce and sputter against low, slow-minded bass lines.

Not all kinds of three-ways are cool. For example, if dance music producer Shinichi Osawa of Mondo Grosso and I had just gone for it one-on-one, we would have done away with that ratty third party, whose presence severely minimized our intercourse. Of course, this third party was a translator, but, like a prudish bystander who just wants to get the whole thing over with in three minutes or less, he wasn't satisfying anyone's needs. Osawa's responses to my questions sounded extensively detailed and impassioned over the phone, but after the translator had his way with us, illuminations were reduced to phrases like "Yes," "No," and on occasion the more expressive "He doesn't think so."

"I'm fucked," I immediately note after the interview. So I go in search of linguistic clarity. Does "mondo grosso" mean "big earth" or "fat earth?" There is a big difference, you

know; and clearly, solving this conundrum is an integral part of my story. I call the only Italian reference I can think of at nine o'clock on a Thursday night, the Fior d'Italia restaurant in North Beach. They put me in touch with Gianni.

Bay Guardian: Does "grosso" mean "fat" or just "big?"

Gianni: "Fat."

BG: Thanks.

So there you have it, or at least a portion of it, because the mystery continues: Is Osawa into the whole booty-licious thing? Or does his "grosso" signify the kind of fat that goes better with a "ph" and a porky beat? Alas, we did not cover this part in the interview, so I'll just go out on a limb and say yes to both — Osawa is down with the diva, and he's got a knack for making 500-pound, 2 step— and hip-hop-styled breakbeats that bounce and sputter against low, slow-minded

bass lines that curdle and cackle from the slinkiest depths.

With his recent *MG4*, the Tokyo-based producer reveals one of those epic "everyone's on here but DJ Skribble" albums full of actual music from real, live musicians and actual songs from real, live singers, all whipped into the nutso future with crazy hip beats and a bit of computer wizardry — sort of along the lines of Nuyorican Soul's 1993 self-titled album or Guru's 1993 *Jazzmatazz*. (Note: A very bad example of this would be Band Aid's 1984 "Do They Know It's Christmas?" with Bananarama, Duran Duran, Spandau Ballet, Phil Collins, and so on). On this fourth album Osawa brings in loads of high-end session musicians — such as pianist Ken Shima, guitarist Yoshito Tanaka, and Brazilian percussion group Meninos do Morumbi, led by Flavio Pimenta, which concocts a hard-banging rhythm section on the album's finest

track, "Samba do gato" — adds his own bass and beats, works in the samples, and geeks it all around on the computer screen. And, in a reflection of 2 step's embrace of the female voice, the ladies get paid here, taking the lead on nearly every song. (Some of the more notable vocalists are R&B singer Amel Lerrieux, the legendary Brazilian chanteuse Tania Maria, N'Dea Davenport, and Osawa's main vocal collaborator, Monday Michiru, whose "Star Suite" triptych combines jazz-chick spoken word with bumpy 2 step beats.)

Like most epic albums, it's at times a touch grandiose, especially when the melodramatic strings come into play. But *MG4* is a fantasy album, an almost pop album that ambitiously — and successfully — covers multiple continents and concepts in its terrain, moving from 2 step to samba and bossa nova rhythms, and from straight-up American jazz to yummy slo-jam R&B. Originally a funk jazz bass player, Osawa maintains his jazz allegiance and doesn't consider himself a dance music producer, nor does he perceive this album as 2 step trendy, but he likes the improvisational jazz elements

sertive rumpiness, the ornately crafted bass and melody, and, of course, the strong female voice. The percussion on "Samba do gato" beats similarly to MAW's "Love and Happiness," a production with vocalist India, the MAW counterpart to Mondo Grosso's Michiru. Although Vega and Gonzales have no hand in *MG4*, the project was mixed down at MAW Studios and Chung King Studios in NYC by Dave Darlington, the engineer and keyboardist who collaborated on a number of MAW productions.

Osawa, who also runs the Real Eyes record label, isn't interested in becoming the next MJ Cole, although you might get that impression from the flamboyant, orchestra-heavy "MG2SS" track and from "Butterfly," a giddy, soda pop-timistic 2 step number with Michiru. "I think he's an awesome remixer but his original stuff is blah," Osawa says of Cole. Osawa goes far beyond simply re-creating a London model. In addition to integrating Brazilian vocals and rhythms, he forgoes the male MC-ing for Michiru's midnight wanderer poetry, as on "Star Suite III": Home / It seems she left so long ago / Stepping out to taste the

It's a fat world — let's dance

Mondo Grosso's Tokyo-based producer combines 2 step, jazz, and other fat things.

By Amanda Nowinski

that stuttery, staccato breaks encourage. "You can play a lot more jazz with 2 step," he says. "The bpm of house music is from 100 to 130, but 2 step is faster and meets that fine line where you can still call it swing. You can't swing to most music anymore."

House followers know Mondo Grosso best from the '95 Little Louie Vega and Joe Claussell remix of "Souffle H," a laid-back jazz instrumental transformed into clinky, sexy, cocktail house music. That single signified the beginning of an ongoing relationship between Osawa and the NYC-based Masters at Work (Vega and Kenny "Dope" Gonzales), one of the world's most influential and prolific dance music production teams. "The transition from jazz funk to house came naturally," he says of the house remix. "Meeting Masters at Work was a big transition point creatively for me."

You can taste the chunky MAW aesthetic throughout *MG4*; that as-

night / Alone / She sighs / In sadness at the lack of insight / That everything she needed was right there." This is more of a demure, jazz-scatting, boho thing than a "get up and start the fucking party" vibe.

And Osawa doesn't buy the champagne glam veneer that goes along with the 2 step cliché. "I parody that whole yuppie, champagne bucket thing," he says. "In Japan we don't have that cheese element; it's strictly dance music. In the U.K. they have dress codes. You can't go into 2 step clubs in sneakers. I was rejected from a club for wearing sneakers. It's bullshit. But in Japan it's still very underground."

Osawa, however, has ambitions beyond dance music's subterranean reaches: "I'd like to sell more records than MJ Cole." We both laugh, and the translator perks up for once and says something that will never apply to Osawa: "OK, your 15 minutes are over."

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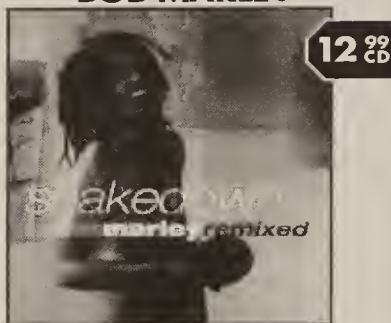
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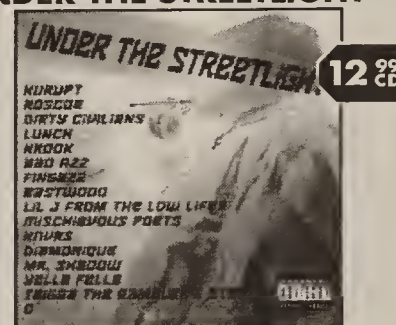
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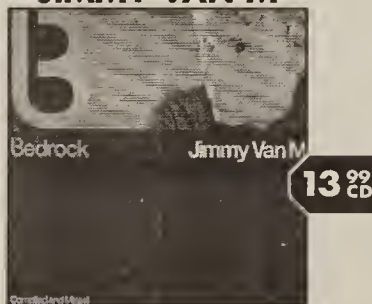
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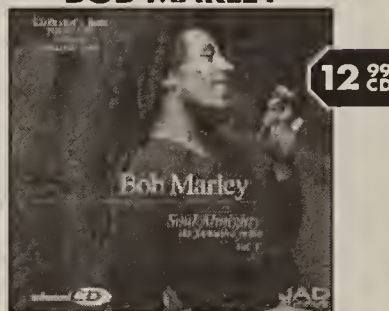
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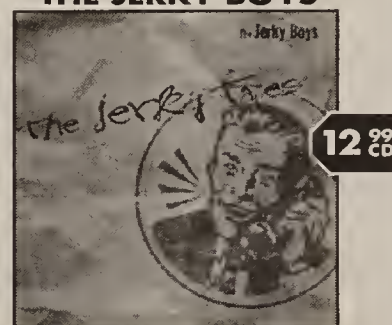
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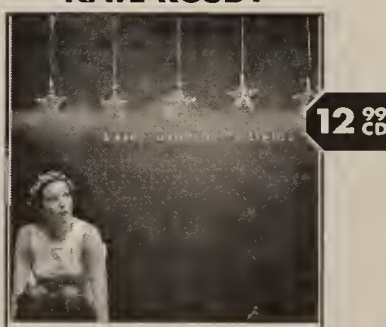
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'Live Nude Bands'

June 22, Fillmore

The idea of local bands owning the stage of the Fillmore for an evening was almost too much to hope for, but at the latest installation of "Live Nude Bands," a benefit for the Bay Guardian Community Fund, 13 of the area's finest were pitted to get down and maybe get nekkid. It was the lead-in to Pride weekend, and we were determined to be as queerific as the next guy.

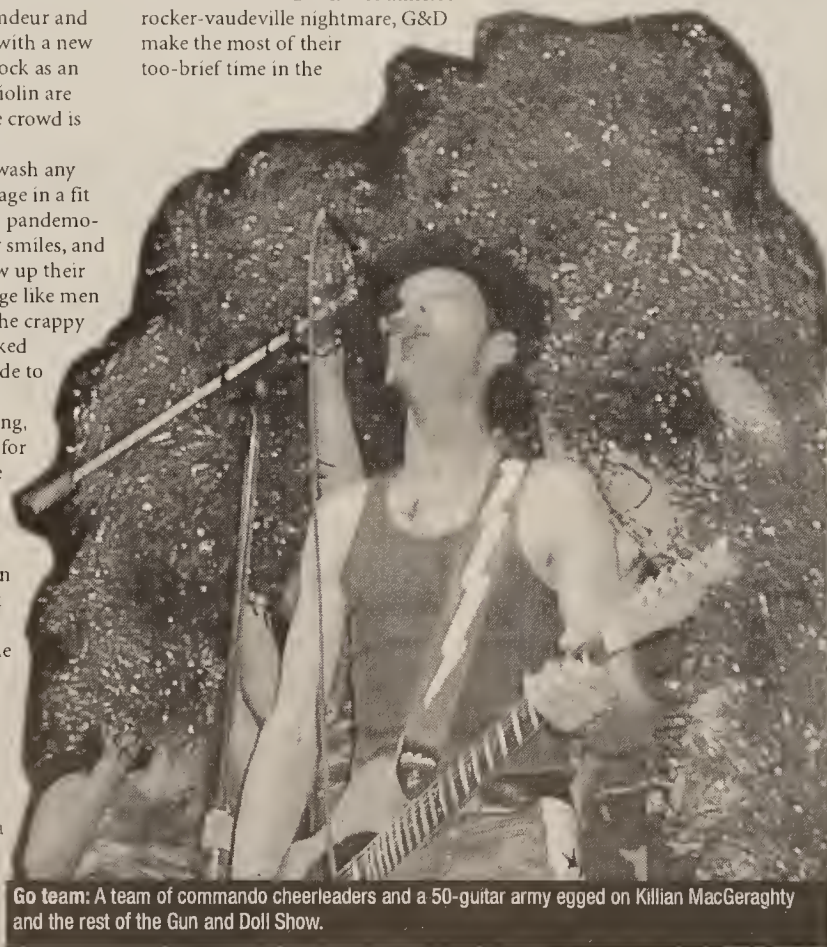
With far too much to see and hear, we stick close to the main ballroom, arriving just in time to catch Bonfire Madigan. Reduced to a three-piece from their standard foursome, they kick off the evening with three tunes from their latest disc, *Saddle the Bridge* (Kill Rock Stars), that are equal parts rock-star grandeur and epic majesty. They close with a new number that is as punk rock as an upright bass, cello, and violin are ever going to get, and the crowd is knocked out.

The PBR Street Gang wash any residual beauty off the stage in a fit of beer foam and general pandemonium. Black jeans, greasy smiles, and rotten haircuts, they chew up their moment on the main stage like men on a work-release from the crappy roadhouses and piss-soaked dives these guys were made to play in. Featuring songs about loosing and drinking, they get a huge response for more when their set time is up. As do the always-formidable Zen Guerrilla, who are starting to peak toward vicious when the plug gets yanked. But it's all for a good cause, and they gracefully hit the bricks. And while Black Kali Ma bring a killer stage show (and there's something about a fiftysomething-year-old fat guy in a skirt screaming like Bon Scott while a guy jacks off on the video screen behind him, let me say), they

too must keep it short and ugly. All killer, no filler. As the Kali Ma dancing sailor boys go full-frontal, it seems that the nude part of Live Nude has been made good on.

And just when it looks like "Live Nude Bands" has reached its zenith in the theatrics department, out come the Gun and Doll Show. Resplendent in red, white, and blue stage wear, they go for the title of Most Memorable Set straight out of the blocks with six "dancing girls" who, while a little short on having the routine down cold, still win the crowd over with dedicated enthusiasm and a shirtless big finish. From there the Dollies simulate sex noises and launch into a shoulder-to-shoulder duet worthy of Nancy Sinatra and Lee Hazelwood, complete with another half-assed dance routine. A rocker-vaudeville nightmare, G&D make the most of their too-brief time in the

limelight. The dancers return as commando cheerleaders just as the band take their sound up a couple of notches to more rocking territory, a fake girl-versus-boy band fight ensues later in the set (with no real winner, because in the aw-shucks Never Never Land of the Gun and Doll Show we're all beautiful people who come out on top), and the walls come tumbling down with a 50-guitar army for the blockbuster finale. Fifty folks of all shapes, sizes, and playing ability take the stage, drop their trench coats, and let it all hang out for the evening's most inspired moment. It may have taken the entire night to get to it, but if this night was about Pride, than the Gun and Doll show brought it home with one silly, beautiful gesture. (John O'Neill)



Go team: A team of commando cheerleaders and a 50-guitar army egged on Killian MacGeraghty and the rest of the Gun and Doll Show.

Barbara Manning and the Go-Luckys!

You Should Know by Now (Innerstate)

On her first full-length collaboration with the Go-Luckys! twin bros, Fabrizio and Flavio Steinbach, Barbara Manning simply wants to shout her love from the rooftops. "What I want to yell the most is 'You knock me out!'" It's a sentiment that could and probably should come off as little more than an age-old cliché — especially when stretched out over an entire album — but Manning sounds so energized by a new love and a new band that *You Should Know by Now* is rarely less than wonderfully engaging. In fact, the album's 10 punked-up pop tracks, recorded early this year in Darmstadt, Germany, and San Francisco, are some of her best work in years. Rocking and rolling her way through such happy-sappy lines as "It's time to be in love!" and "Come on, take me!" the ex-S.F. Seal has rarely sounded so optimistic. Even on the album's bookends, where she's lamenting lovers who are "giving nothing" and are "incapable of love," Manning is overwhelmingly carefree and confident. So at least for the duration of this album, ain't nothing gonna bring her down. And if romance can sound this great, then let her shout it out. (Jimmy Draper)

Pink and Brown

Final Foods (Toyo)

The San Francisco noise duo Pink (John Dwyer on guitar) and Brown (Jeff Rosenberg on drums) seem like a band you'd have to see live to fully appreciate. The visual and improvisational aspects of their shows — the signature pink and brown, head-to-toe bodysuits, the audience of tangled, flailing bodies, and the prankish stage repartee — are as integral to the band's appeal as Pink's frantic guitar assault, his distorted, unintelligible squeals and shouts, and Brown's fast, furious percussion emphasized by metal drumsticks. But somehow, Pink and Brown have been able to capture and record their maniacal energy and spastic humor on their first full-length recording, *Final Foods*. Parts of "Enter Officer, Exit Wound" remind me of what a tornado would sound like; you can almost imagine Pink wildly knocking himself into the audience like a whirlwind. And the repeated metallic, clanging percussion on "Two Clicks Communicator" sounds like Korean folk drumming gone punk. My only complaint is that the vocals are a lot quieter than the rest of the music — P. Diddy was obviously not producer on this album — but it's appropriate that the recording is as raw and playful as Pink and Brown's live performance. (Sarah Han)

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a&e liner notes

Above all, love

Remember when it seemed strange what Baz Luhrmann did to Shakespeare's *Romeo and Juliet*? Leo in introspective beach pants, packing heat and scribbling moody self-indulgences into his journal. Harold Perrineau heartsick in diva drag, lip-synching "Young Hearts Run Free." Guns that called themselves swords and family gangs that called themselves corporations. Me, I was crushed when *My So Called Life* stopped cycling through MTV syndication, so I was just happy to watch Angela Chase metamorphose into an angel Juliet with disposable wings.

Watching Nicole Kidman turn into a blue angel in *Moulin Rouge* fulfilled no fantasies of mine, though I did get a little thrill out of watching her cough up blood, something not even she could make look sexy.

As far back as *Flirting*, Kidman has always scared the shit out of me. Other people have wet dreams about her; I woke up in a cold sweat after watching *To Die For*, certain she was coming for me in my sleep. I always assumed she was a vampire who envied other people the blood in their veins. The "Sparkling Diamond" of the *Moulin Rouge*, maybe, but being asked to buy her as a playmate to the "children of the revolution" just seems cruel.

Ewan and Nicole in a jewel-box boudoir, on a rooftop, singing scraps of love songs, the lines we've grown up listening to on the radio, in public places, while we do our shopping or run on treadmills. The night I went, the audience snickered mechanically in recognition with each change of key.

The camera work and editing made me wonder nervously whether I had epilepsy in my gene pool. Every time voices were raised in song, I curled up in a ball of shame and fright. Love is a many splendored thing. In the name of love. Just one night. The pop clichés flew so fast it was hard to catch them all. I started feeling like a lab rat, running after stray lines that might be song lyrics.

I couldn't tell what Luhrmann's theory was, though I was sure he had one. Something about the relativity of pop songs, something to bring "love lifts us up where we belong" down to the street level where "you don't have to put on the red light" does time. But I felt like he was trying to play it both ways, pointing out the cheapness of pop-song love by turning it into one-liners and lounge-act medleys, then plastering the script with the motto "the greatest thing you'll ever learn is just to love and be loved in return" and earnestly trying to make us believe it, with duets brought to us courtesy of Elton John, Plácido Domingo swelling up in the background.

by lynn rapoport

I'm not a purist. I like covers. I recently made a mix tape of my favorites — the Spells on "Can't Explain," Korea Girl on "Jesse's Girl," Chan Marshall on everybody. And, while the ventriloquist acts of a deeply nostalgic movie like *Velvet Goldmine*, which I've seen four times, couldn't bring glam rock back to life, "Baby's on Fire" as performed by "the Venus in Furs" felt to me like an act of devotion. Hearing Kidman quoting Wings' "Silly Love Songs" just made me feel creepy. And turning "Like a Virgin" into ugly, violent sleaze — not to mention letting Bono anywhere near "Children of the Revolution" for the *Moulin Rouge* soundtrack — seemed like foul play.

One of my housemates has a comforting little theory about how I hate love. I don't, I swear. I don't even hate love songs. There's a lot of badly faked sap out there, and sometimes mediated displays of affection — family dramas, Badly Drawn Boy crooning while Gap-clad models pretend to want to kiss each other — make me nervous. But I still think I'm a good sucker. The boys and girls on the bus singing "Tiny Dancer" in *Almost Famous*, for instance, worked on me like a charm, just the way it was supposed to, the way the song was working on them. I'm such a suggestible little sucker, in fact, that *Moulin Rouge* got me a little depressed. When you break it down like that, it does all start to seem like silly love songs. ❖

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got it bad

by jeff chang

Still Human

Like his hero Carlos Santana, Michael Franti has been a pillar of principle, never straying a step from his mission to uplift. When I saw him raising hell in the streets of Philadelphia and Los Angeles last summer, he was doing the same thing he had been doing in the streets of San Francisco 15 years ago — fighting on the side of the underdog with his voice and a riddim. He spoke with me while touring the country behind *Stay Human*, his fourth album with Spearhead.

Bay Guardian: *Stay Human* seems like the most conceptually focused record that you've ever done.

Michael Franti: In the past five years I've been getting more and more involved with activism outside of music. So the messages that are in the music are just echoing the larger movement that's taking place in this country right now against the prison-industrial complex, against corporate globalization, in support of human and natural interests.

BG: It seems that the hip-hop generation has finally caught up with the stuff you were putting out 15 years ago — linking globalization with identity issues, or prison-industrial complex organizing with labor

organizing. Does that make you proud?

MF: I don't think I can take any responsibility for facilitating it. It's just something that's grown and that more people are learning about. There was a time when all of us were coming from different perspectives. Some came from black rights, gay and lesbian rights, feminism, environmentalism. And now it's come to a point where people are starting to recognize that it's not just about one of these things, it's about social justice across the board. People are now beginning to see the connections and trying to bridge the gaps. I'm glad to see that that's happening.

BG: *Stay Human* is a culmination of work that you've done both musically and politically. How are you feeling at this point in your life? Have you reached that zone of making music that's political and making politics that's musical?

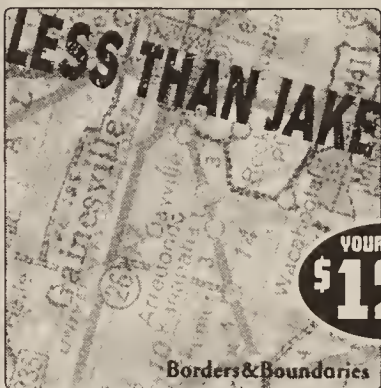
MF: I just turned 35. For a long time I didn't hold spirituality as a center point to my life. This stage that I'm at now and doing the work that I've done, it hasn't been an easy road, you know? It's been really hard, it's been a lot of soul searching and a lot of "why the fuck am I doing this?" — barely making ends meet, and I'm really tired, and I'm on the road all the time, not with

my family as much as I'd like to be or as much as they need me to be. And the only way that I've been able to do that is through prayer and meditation and finding that there's some higher calling that's out there that I try to get in touch with as I go. Some days I feel really connected to it and other days I feel that I'm disconnected from it.

BG: The thing that I find just as inspiring as the music and politics is the fact that you've been able to age in this gracefully. It gives cats like me a little hope. And for the younger headz, you've almost become an elder.

MF: I was talking to KRS-One. There's so many ups and downs in this business. You put out a record, and some people love it, and it's the greatest thing in the world. Some people dis it. And he's saying if we're not making music that people are gonna attack or criticize or say that it's great, then we're not doing our job. That's the one thing that I want younger musicians to understand: that it's important to take risks. That's part of resistance. There's this great quote from Mumia Abu-Jamal that resistance against the system is the greatest form of proving your sanity. That's how we hold on to our humanity. We love as hard as we can, and we resist as hard as we can. ❖

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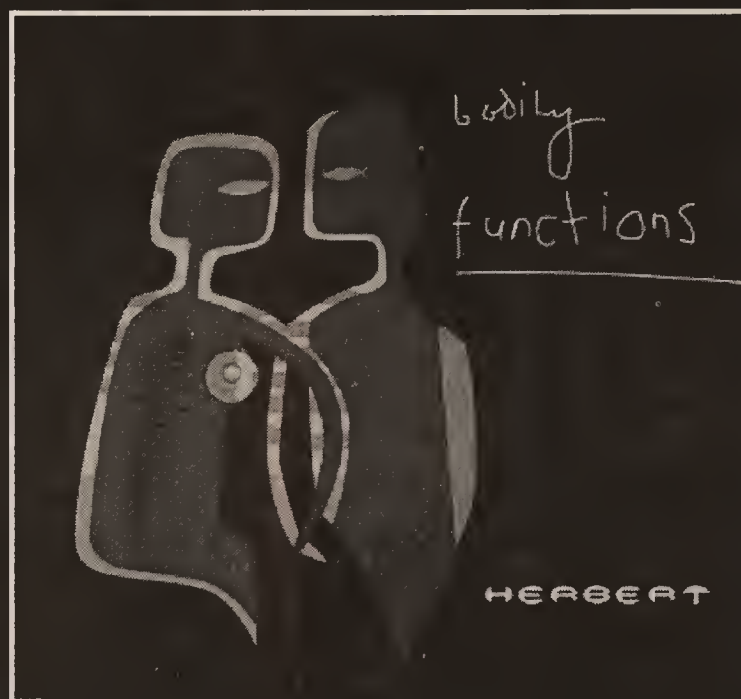


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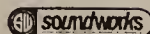
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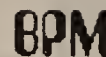
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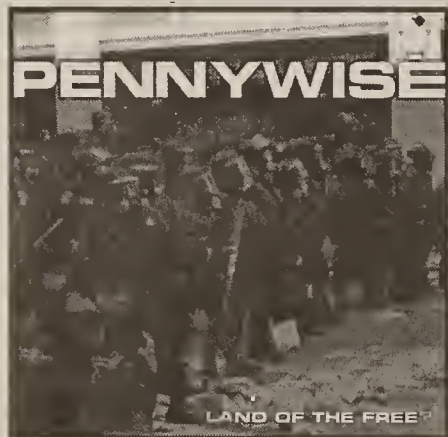
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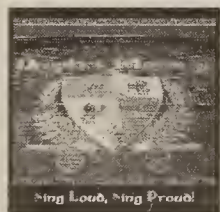
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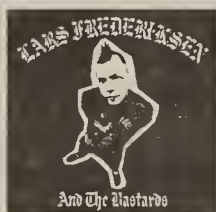
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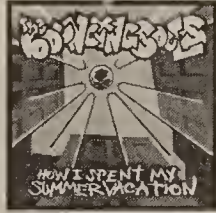
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Terry Callier

Alive (Mr. Bongo)

Death and rebirth are recurring themes in soul jazz singer and guitarist Terry Callier's work, an unjustly overlooked oeuvre that spans three and a half decades. Callier's "folk jazz," as it was called then, grew in Jerry Butler's Chicago Songwriters Workshop and flourished with three titles for Cadet's master arranger-producer Charles Stepney during the mid-'70s, ambitious works in the mold of *What's Going On* or *Curtis*. Label interest in his carefully crafted songs fizzled by the '80s, and he disappeared into the fabric of family life, to be rediscovered in the early '90s by acid jazz hipsters.

It was an odd pairing in some respects. If the short-lived acid jazz tag was meant to gentrify fatback jazz for the designer-clothed, Callier's love has always been for the common folk, the around-the-way man or woman trying to keep ends met and stay in love. He infuses these lives with grace and elegance and wraps a liquid, luminescent tenor around them, as in the evocative scats that lace "Ordinary Joe" with a sense of desires unfulfilled. Callier's golden pipes are, in fact, not the greatest of his considerable gifts. The gold is in the songs themselves, gems of rich color and boundless depth.

Take new song, "Step into the Light." It opens with a lush guitar-and-flute-driven figure, like a lullaby and a prayer. But as the verse begins, with a blue-kerchiefed man named Jesse Redd walking through a dark ghetto night, suddenly the lullaby sounds ominous and foreboding. As the song builds to a climax, it's clear the light he has stepped into is a passage from a sudden violent death to an afterlife. Between urgency and timelessness, Callier has unlocked some kind of secret to survival, one as relevant to the heady days of the '60s as it is to the tense present. Callier and his songs have endured because, as he sings on "Lazarus Man," "I'll tell you the story as quick as I can / I ain't got nothing but time." (Jeff Chang)

Guy Kluevsek and Alan Bern

Accordance (Winter and Winter)

It's clear where Guy Kluevsek and Alan Bern come down on the question of whether there is such a thing as too much accordion music.

These are the guys who toured with Pauline Oliveros and Amy Denio as "The 4 Accordions of the Apocalypse" (the second edition of *Accordion Tribe*) in the late 1990s. They may have scaled back on the number of keys and buttons on *Accordance*, with Bern breaking things up a bit by playing melodica and piano-forte on a few tracks, but this album of 17 duets is an accordion cornucopia nonetheless. Best known these days as a member of trumpeter Dave Douglas's *Charms of the Night Sky* ensemble, Kluevsek has commissioned avant-garde compositions from John Zorn, Fred Frith, Alvin Lucier, Somei Satoh, and others. A classically trained pianist, Bern tours and records as musical director and accordionist with the popular klezmer revival band *Brave Did World*.

Accordance bounces between old world Europe and late-20th-century new music. Some pieces originate on the dance floor, and others waft from the ivory tower, but they all demonstrate the amazing sonic versatility of the mighty squeeze box. Musical textures range from spare to thorny, moods from melancholy to buoyant, with plenty of space given to quiet reflection along the way. While the level of musicianship is awesome, the song titles — Kluevsek's "Life, Liberty and the Prosciutto Happiness," "The Gunks," "Psychotria Nervosa (Wild Coffee)," "The Girl with the Rose Hips," and "Decaffinated," Bern's "Scarlatti Fever" — indicate the whimsical edge of this collaboration. As they move from "Hegel's Fantasy" through "Dueling Dovidls" to "Happy," these virtuosos put the accordion through dialectic of redemption and leave 50 years of bad jokes in the dust. (Derk Richardson)

DJ Dan

In Stereo (Kinetic)

DJ Dan's new CD starts with the familiar conceit of a fake radio dialing across the stations. As tired as this trick is, I chuckled to myself at the snippets of song, thinking that at least DJ Dan has a sense of humor — obviously the radio songs were meant to be examples of bad house music. Imagine my surprise when, as *In Stereo* progressed, I realized that the samples were from the album itself! I desperately tried to fast forward in search of a halfway-decent track only to discover that my review copy had no song markers, forcing me to listen to the entire mix. This was utter agony and only left me wondering, why?

Why is DJ Dan's taste so terrible? He has been a fixture of the West Coast rave scene since its beginning and is arguably California's most widely recognized DJ. He's toured with giants of the industry such as Carl Cox, and there is enough demand for him that he recently played a gig in S.F. only to jet over to Arizona for another appearance later that night. Obviously, he's doing something that hordes of people enjoy, but I just don't get it.

Granted, there are moments on *In Stereo* when the constant drone of annoying, Space Invaders-style loops part to reveal an in-

stance of good taste, like Eric Davenport and Smitty's "Stone Age" — and at times like those one can hold out hope for the future represented by Dan's legions of fans. But for every success there are five dismal failures: Liquid People's hopelessly predictable (it even has a siren) "Somebody" or the truly embarrassing "Get Next to the Opposite Sex" from Scanty. Scanty's track is the type of mindless drivel that could only be interesting after a lobotomy and a long session with a nitrous balloon. Even DJ Dan's seamless and occasionally inventive mixing can't save *In Stereo* from the overpowering stench of its track selection. I can only hope that he chose these songs for meth-addled raver kids and actually has some decent music hidden away at home. *DJ Dan plays with Donald Glaude* Fri/29, 10 p.m., Ten 15 Folsom, S.F. \$15. (Peter Nicholson)

Chitlin' Fooks

Chitlin' Fooks (Hidden Agenda/Parasol)

"Ever since I was 16 years old, I've always wanted to play in a country band. But back then, I didn't know anyone [in the Netherlands] who shared that same feeling," Carol van Dyk recently said of her reasons for forming Chitlin' Fooks, her Americana-via-Europe duo, with Sukilove's Pascal Deweze. Indie pop lore would have it, then, that her lack of co-country dreamers and schemers led van Dyk to form the pop-lite Bettie Serveert, the very band that — during the recording of last year's *Private Suit* — eventually led her to sound-doodler Deweze, who would finally allow her to follow her twangin' aspirations. "So you could say that [forming Chitlin' Fooks] is like a dream come true for me."

It's a happy-ended, full-circle story that only sours when you hear the bittersweet, tragic tales on the duo's excellent debut. Chitlin' Fooks are a self-coined "quarter past country" band that — like the best love songs — sound as dated as they sound timeless. It's fitting, too, considering that on their album's 11 covers and originals van Dyk and Deweze sing of the same trials of day-to-day livin' and lovin' that country music has always mined: regret and remorse, broken trust and tears, drunken spats.

The results are like little else recorded in recent decades this side of Emmylou Harris. The solemn, by-the-numbers covers of Gram Parsons and Washington Phillips understandably give the album an age-old sound, but it's the duo's originals that truly make *Chitlin' Fooks*' sound so stunningly out of its time. Immersing themselves in old Dolly and Loretta before recording, van Dyk and Deweze laid down some striking harmonies and classic-sounding country that immediately recall the '60s duets of Lee Hazelwood and Nancy Sinatra. So perhaps for van Dyk, then, country music itself has also come full circle: sounding like it was recorded back when she first discovered country music, *Chitlin' Fooks* mines the same country territory that fueled her 16-year-old fantasies. (Jimmy Draper)

Thelonious Monk

The Columbia Years '62-'68 (Columbia Legacy)

When it comes to jazz that most palpably reflects the character of its composer, one cornerstone of any collection has to be Thelonious Monk's idiosyncratically expressive extrapolations of bebop. Once derided for the "wrong notes" in his experimental harmonies and dissonances, Monk eventually made the cover of *Time* magazine (Feb. 1974), and, more than half a century after he started recording, his position as one of the music's greatest composers and most beguiling pianists stands unchallenged. The same cannot be said for the status of the music he recorded for Columbia, the powerhouse of record labels, during the commercial peak of his career in the 1960s. Most jazz guides deem his Blue Note and Riverside discs essential and give short shrift, if any mention at all, to the later sessions from which this three-CD anthology draws. But anyone charmed by the intriguing and

still fresh-sounding inner voicings and rhythmic displacements of such Monk compositions as "Rhythm-A-Ning," "Ugly Beauty," "Blue Monk," "Round Midnight," "Rudy, My Dear," "Evidence," and "Straight, No Chaser," can relish a bounty of treasures in these pristinely remastered studio and live performances.

Part of Columbia's ongoing restoration of the Monk catalog, *The Columbia Years* is organized, not chronologically, but rather in groupings of studio quartets and trios, studio big-band and solo sessions, and live concert and club dates. Although Monk (1917-82) added little new material to his repertoire in those years, and the big-band arrangements (especially those by Oliver Nelson in 1968) rarely do justice to his pieces, the quirky brilliance of Monk's piano work in every setting, and the empathetic communication in his working quartets with saxophonist Charlie Rouse, go a long way toward making this music required and pleasurable listening. (Derk Richardson)

2nd Time Around

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June 27 Wednesday

Kill 'em all The only thing angrier than five young, literate, impassioned hardcore kids is maybe six young, literate, impassioned hardcore kids. Or the above-mentioned five stuck miles from home in a recording studio plagued by technical gremlins, which just so happened to be the case with Burlington, Vermont's venomous **Drowningman**. The resulting album, *Rock and Roll Killing Machine* (Revelation), has angst and anger ratcheted to the breaking point with nine tunes of forceful will and ugly nakedness (including one track with the song title of the year, "Last Weeks Minutes from the Meeting of the Secret Society of Your Friends Who Actually Hate You"). Victory Records' Darkest Hour and Breathe In also help lay down the law. 8 p.m., *Pound-SF*, Pier 96, 100 Cargo, S.F. \$8. (415) 826-9202. (John O'Neill)

June 28 Thursday

Kaiser Soze on wax Elite Recordings' party Advanced has been drawing the world's heavyweights of drum 'n' bass to San Francisco, and this week is no exception, with the U.K.'s **Usual Suspects** representing the Renegade Hardware label. Ever since their breakout single "Killa Bees" in 1999, the Suspects have been mashing up drum 'n' bass heads with their dark, rolling beats. In the close confines of Sno-Drift, expect the bass to caress your colon, and the snare drums to snap your eardrums. S.F. technology experts Pieter K and Dom Some open. 10 p.m., *Advanced*, Sno-Drift, 1830 Third St., S.F. \$15. (415) 431-4766. (Peter Nicholson)

June 29 Friday

Hometown honeys Grab on to the tail end of Pride Month with crooners the **Kinsey Sicks**, who're taking the stage for a one-night stand that will be recorded live for an upcoming CD. Trixie, Winnie, Rachel, and Trampoline bill themselves as "America's Favorite Dragapella Beautysop Quartet," and there's no mistaking that they've got the pipes to carry off songs like "Titanic (Why Must Celine Go On?)" in the key of Dion. There's something for everyone when the Sicks perform: political humor, social satire, heartfelt ballads, raunchy jokes, and more than enough glamour to go

8 days a week

June 27-July 4, 2001

around. Tonight's show features a mix of new and old material, plus some rarely performed selections. Catch 'em now before they jet East to play dates throughout the summer and open their off-Broadway show in the fall. 7:30 p.m., *Herbst Theatre*, 401 Van Ness, S.F. \$18-\$30. (415) 392-4400. (Cheryl Eddy)

Ready to rumble Bay Area turntable fans are bound to be juiced when more than a dozen of the nation's most-revered deck technicians together to wage an all-out war on the 1200s in "American Battleground," this year's edition of the **San Francisco Regional DMC-Technics World DJ Championships**. Pressure will be high as the lone victor earns the right to face renowned defending champion Klever at the national finals in August. Post-battle festivities include a special performance by break brainiac Derrick D and hometown b-boys Hound Dawg Truckers, a serv-

ing of scratch-happy compositions courtesy of Allies crew representatives A-Trak and Craze, and a true-school showcase featuring KZSU-FM's own Mike Nice on the ones and twos and Harlem world DJ and MC J-Live. DJ Infamous hosts. 7 p.m., *Maritime Hall*, 450 Harrison, S.F. \$18-\$20. (415) 974-0634. (Michael Gadd)

No absinthe required From the **Johnny Kats**, the improv-sketch comedy taskmasters who brought us *Crouching Pussy*, *One-Eyed Dragon*, comes *Moulin Rude*, a timely new show that taps the groups' predilection for humor and administers a cheerful wedgie to good taste. In the last show the eight Kats took on *Temp-tation Island*, the *BattleBots*, and Britney Spears; we can only hope that *Rude* takes aim at targets as deserving as Christina Aguilera's fashion regurgitation in the *Lady Marmalade* video. Through Sat/7. Fri.-Sat., 9 p.m., *Next Stage*, 1668 Bush, S.F.

\$10-\$15. (415) 704-3261. (Eddy)

June 30 Saturday

Rock, scissors Look inside a discriminating house DJ's record crates and chances are you'll find at least one single on Paper Recordings. This weekend San Francisco's SubZero has the lucky chance to play host to Paper heads **Miles Holloway** and **Elliot Eastwick**, who are also highly sought-after DJs in their own right. Their talent at making Paper a home for inventive yet stylish house artists such as Crazy Penis and the brilliant Uschi Classen also guarantees dance floor bliss, as years of playing top-notch nights in the U.K. have shown. 10 p.m., *SubZero*, Sno-Drift, 1830 Third St., S.F. \$15. (415) 431-4766. (Nicholson)

Gather 'round, kids Once upon a time there was a real honky-tonk band. They would stand on stage all proud-like in their shiny suits and play that real nice old-timey music. The people of the town heard the three musicians' sweet sounds and couldn't help but dance themselves right into a barnyard frenzy, swaying back and forth like piglets wrapped in a paper bag. The band decided they needed to travel a bit and see the world. They hopped on the back of a boxcar and rode the rails until that train did something strange: it skipped the track and landed in San Francisco. And that's why we're lucky enough to have the **Derailers** playing tonight in Ol' Slim's barn. Openers Joe Buck and the Mother Truckers help loosen the dirt on the dance floor. 9 p.m., *Slim's*, 333 11th St., S.F. \$12. (415) 255-0333. (Ali Neff)

July 1 Sunday

Not PJ Harvey

He's got a cheekily named record label, Black Cock Records, and he co-founded the traveling, renegade UK sound

system Tonka,

played the legendary

"Zap" parties in Brighton, was a resident at Ministry of Sound, and is known for sets that combine house, classics, disco, reggae, electro and hip-hop — what more could you ask for in a DJ? Tonight don't miss **DJ Harvey**, here on his U.S. summer tour and supported by S.F.'s Defenders of the Faith (Markie from Wicked and Neil Harris), a live act that produces dub-based music. DJ Harvey and the Tonka Sound System were one of the main inspirations for the Wicked crew, so this is a great opportunity to get in touch with your roots.

Also performing is Thumb-tack Smoothie. 6 p.m.-3 a.m., *Kelly's Mission*

Strings attached: For the past two decades former Bay Area resident Jin Hi Kim has used the traditional Korean komungo to make avant-garde music. See Sun/1.

As the Bay Area toughs out the prolonged sting from the dot-com bitch slap, a queasiness about the value and purpose of technology permeates the aftermath. One of the more objective and innovative looks into the tech effect is New Langton Arts' summer program, **'LifeLike.'** The goal of the multidisciplinary project is not simply to bash in technology's head with a reactive counterpunch but rather to embrace new technology and explore its possibilities. In presenting the mating of organic with inorganic, "LifeLike" animates the artificial, and consequently the definition of "natural" becomes increasingly altered and ambiguous. Ten artists contribute to the gallery exhibition (other segments of the project include online art, discussions, and performances), which features such mutated hybrids as electronically synthesized waterfalls, an electric fan that "breathes" with the viewer, and a robotic tortoise whose repeated attempts to roll itself over are met with doomed futility. *Exhibit runs June 27–July 28 (opening reception Thurs/28, 6–8 p.m.). Wed.–Sat., noon–5 p.m., New Langton Arts, 1246 Folsom, S.F. Free. (415) 626-5416, www.newlangtonarts.org. (Sarah Lidgus)*

Wired: Stephanie Syjuco's *Medusas* (1999) is one of the technology-themed artworks featured in New Langton Arts' summer program, "LifeLike."

Hot spot

Rock, 817 China Basin, S.F. \$15. (415) 626-5355. (Amanda Nowinski)

Everybody komungo

For the past two decades former Bay Area resident **Jin Hi Kim** has taken one of the oldest instruments from the shamanistic Korean tradition — the komungo, or fretted-board zither — into the realms of avant-garde composition (on her "Living Tones" pieces), improvisation (alongside Derek Bailey, Oliver Lake, Evan Parker, and James Newton), and electronics (playing the first MIDI- and computer-linked komungo). Kim headlines the Alliance of Emerging Creative Artists' Center of Sound Festival No. 2, offering acoustic and electric works after an opening set by saxophonist Jeff Chan's Turn of the Century Ensemble. A free preconcert komungo workshop is held at 3 p.m. 8 p.m., *Oakland Asian Cultural Center, 388 Ninth St., Suite 290, Oakland. \$10–\$12. (510) 208-6088. (Derk Richardson)*

July 2 Monday

Raising the Barre Many acoustic bassists aspiring to express themselves outside the conventional parameters of jazz model themselves after native San Franciscan **Barre Phillips**, who launched his musical career as a Dixieland musician at Stanford but quickly ascended through the avant-garde ranks. A solo virtuoso, renowned for his tone and articulation, Phillips is also a brilliant collaborator in improvisational settings. The longtime European resident made a rare Bay Area visit in 1998 to perform with Pauline Oliveros, Philip Gelb, and Dana Reason, which was documented on *The Space Between* (482 Music). This time Phillips brings the two Swiss string players, violinist Hans Burgener and cellist Martin Schütz, with whom he recorded the enthralling new CD



Big and beautiful: The Kinsey Sicks, who bill themselves as "America's Favorite Dragapella Beautyshop Quartet," take the stage for a one-night stand. See Fri/29.

Heat Transfer (For Four Ears). 8 p.m., ODC Theater, 3153 17th St., S.F. \$12–\$15. (415) 863-9834. (Richardson)

July 3 Tuesday

Right to wail Adam Sherburne, master of the well-placed media sample, is back with a new, self-produced album, *The End of Meaning* (Consolidated Music), and lineup (including former Broun Fellinis drummer Kevin Carnes) for his in-your-face, political, industrial funk hip-hop group **Consolidated**. Along with his steadfast support of feminist and animal rights issues, the onetime local activist and band leader, now residing in Portland, Ore., takes on the record industry, Woodstock, and the Makah tribe's whaling rights on this album. In the past too much drunken belligerence from audience members has stopped Sherburne from passing the microphone during his shows. Instead he brings activists onstage to articulate the issues. If you don't want to be preached at, then demand that mike, state your opinion, and act like you deserve the

privilege. Mark Pistel and Gilding the Lily open. 9 p.m., *Slim's, 333 11th St., S.F. \$8. (415) 522-0333. (Deborah Giattina)*

Rump shaker So what's bigger? Your booty or your heart? If you answer the latter, David and Jose of Big Booty Productions invite you to the second annual **Substance**, a music, dance, and art auction extravaganza benefiting Project Open Hand and the San Francisco Late Night Coalition. Expect a party cross-section of beat and bass music by local DJs John Howard (om), David Harness (Taboo), Markie (Wicked), Simon (Come Unity), Toph One and Pause (Red Wine Crew), and Wisdom (Beatsauce). The auction begins at 11 p.m., with works by some of S.F.'s finest, including Toph One, Damon Soule, and John Chiara. Last year Big Booty donated over \$10,000 to various nonprofits; come help the booty again tonight! 10 p.m.–6 a.m., *Space 550, 550 Barneveld, S.F. \$15. (415) 474-1369. (Nowinski)*



The eyes have it: The San Francisco Mime Troupe presents its new show, *1600 Transylvania Avenue*, in area parks this summer. See Wed/4.

July 4 Wednesday

Count Dubya It's hard to find a show more entertaining or more socially significant than one put on by the **San Francisco Mime Troupe**. Providing a brilliant combination of drama and humor, the Mime Troupe leaves the whiteface silent stuff to Shields and Yarnell and brings a loud political voice to the plate. Their latest production, *1600 Transylvania Avenue*, is a bittersweet satire of the increasingly domineering role money-hungry corporations have on American lives. The cast features bloodsucking Washington werewolves and corporate zombies eager to drain funding from social programs so as to fatten their already plump bellies. This musical is not for the faint of heart nor the radically Republican — but it is definitely for those feeling the pressure of a corporate go-

rilla on their back. *Live music 1:30; show 2 p.m., Dolores Park, Dolores at 18th St., S.F. Free. (Also Sat/7 and Sun/8). Runs through Sept. 3 at outdoor venues throughout northern California; for more information go to www.sfmt.org. (415) 285-1717. (Gadd)*

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number

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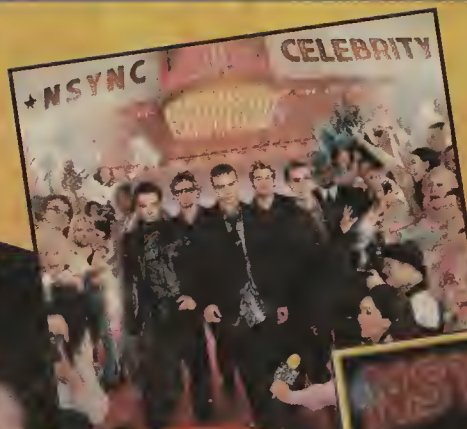
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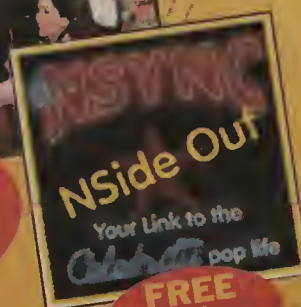
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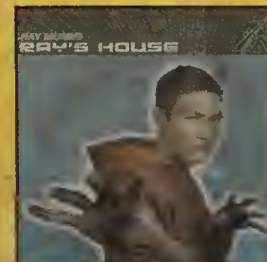
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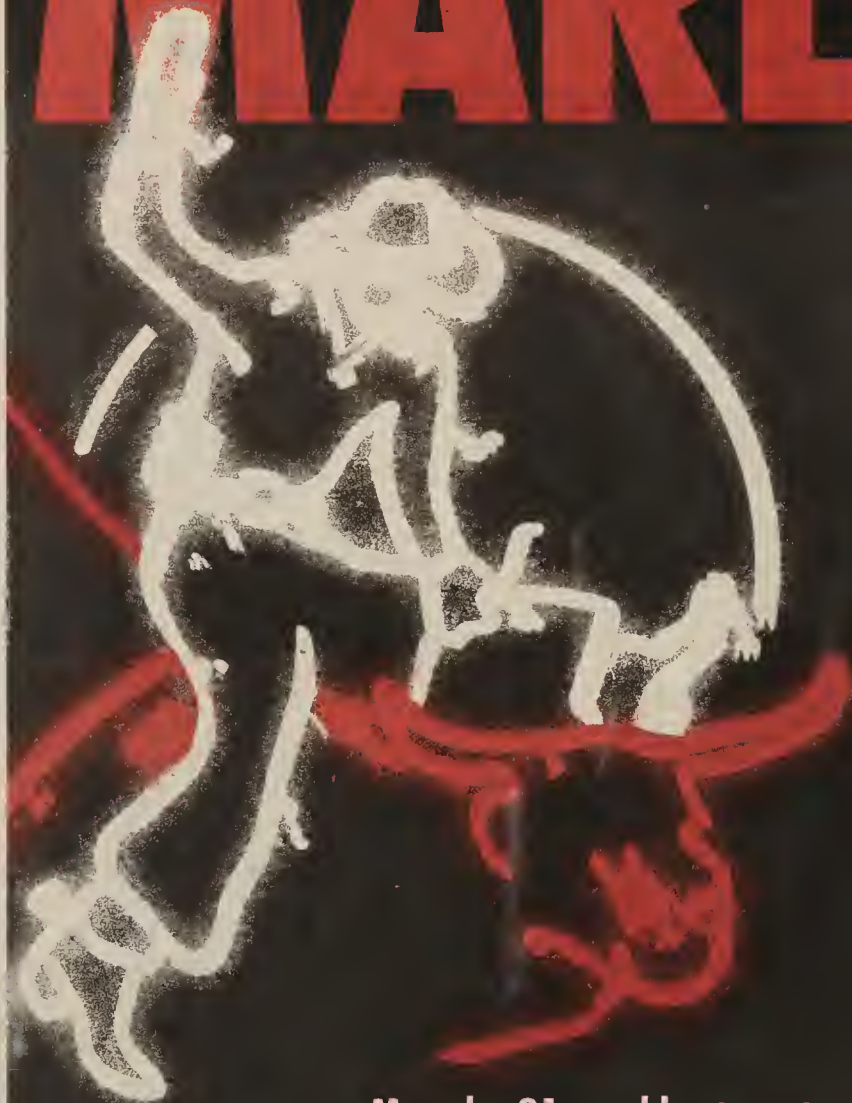
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music

Music listings are compiled by Mosi Reeves. The music intern is Michael Gadd. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 27

Rock/blues/hip-hop

Betty Blowtorch, Fabulous Disaster, Hellfire Choir, Hail Marys, Violet Discord, Psychedelic Wedding Paradise Lounge. 8:30pm.
Blue Reptiles Blue Lamp. 9:45pm.
Thomas DiMuzio, Instagon Covered Wagon Saloon. 9pm.
Drowningman, Darkest Hour, Breathe In Pound-SF. 8pm, \$8. See 8 Days a Week, page 62.
Drums 'n' Space, 12 Inches and a Tireless Tongue Tongue and Groove. 9pm, \$5. With DJ Little Tim.
Ex, Black Heart Procession, Winfred E Eye Bottom of the Hill. 9:30pm, \$12.
Eliza Gilkyson Biscuits and Blues. 9pm, \$10.
Mofro Boom Boom Room. 9:15pm, \$10. CD-release party.
Open mic Ireland's 32. 9pm.
Open mic Nickie's BBQ. 8pm.
PBR Street Gang, Roadside Phantoms Elbo Room. 10pm, \$7.
Pink Martini, 3 Leg Torso Great American Music Hall. 9pm, \$16-18.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
Rum Diary, Film School, Secadora Cafe du Nord. 9:30pm, \$5.
SilverSide, Littles Last Day Saloon. 9pm, \$3.
Touched by a Janitor, Broken Horse Eagle Tavern. 9:30pm.
Jimbo Trout and the Fishpeople Johnny Foley's. 9pm.
Alek Vila, Jill Carole, Paul Robinson Hotel Utah. 8:30pm, \$5.
Wavelord Bruno's. 9 and 11pm, \$7.

Bay Area

D-maya Jupiter. 8pm.
Deva, SEED, Reaction 31 Stork Club. 9pm, \$5.
U Franklin Cato's Ale House. 6pm.

Jazz/new music

Anonymous Butterfly. 6:30pm.
Don Asher and Kent Cohea Moose's. 8pm.
Jules Brussard, Ned Boynton, and Bing Nathan Enrico's. 7pm.
'Carnival Ad Nauseum' Kimo's. 8pm, \$5.
With Saint of Killers, Kristi Martel, and Merlin Coleman.
Fancy Sinatras Deluxe Club. 9:30pm.
Herb Geller Jazz at Pearl's. 9pm. Through Thurs/28.
Kevin Gibbs One Market Restaurant. 7pm.
Mark Holzinger Gordon's House of Eats, 500 Florida; 861-8900. 9pm.
Jazz and Latin jam Shanghai 1930. 7pm.
With the Steve Nelson Ensemble.
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/28, Sat/30.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm. Also Thurs/28, Sun/1-Tues/3.
Johnny Nocturne Cafe Cocomo. 9:45pm, \$8. Dance lesson at 8pm.
Al Pacheco Jazz Band Skip's Tavern. 7pm.
Ricardo Scalas Top of the Mark. 4pm. Also Thurs/28-Fri/29, Mon/2-Tues/3.
Tom Shaw Caria. 7pm.
Laway Smith and Her Red Hot Skillet Lickers Cafe du Nord. 6pm, \$20. Benefit for SF MUD.
Charles Unger Experience Les Joulins. 8pm. Also Fri/29.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/28-Tues/3.

Bay Area

Karrin Allyson Yoshi's. 8 and 10pm, \$16.
Bob Schoen Jazz Quartet Anna's, 1801 University, Berk; (510) 849-2662. 8pm, \$2.

critic's choice: music

Tracy Nelson

Thurs/28, Biscuits and Blues

Although she still includes her soulful signature heartbreak ballad "Down So Low" in her sets, R&B belter Tracy Nelson would probably rather not be thought of as the former lead singer of the beloved late-'60s Bay Area-to-Nashville band Mother Earth. Since reviving her solo recording career with 1993's *In the Here and Now* (Rounder), such subsequent discs as *I Feel So Good, Move On*, and 1998's *Sing It!* collaboration with Irma Thomas and Marcia Ball have proved that Nelson is no longer just the cult fave of those who fell under the sway of her vocal power and control long ago. Like jazz vocalists who unearth obscure gems from Tin Pan Alley, Nelson combs the catalogs of lesser-known songwriters from the blues, soul, country, and R&B traditions. On her new album, *Ebony and Irony* (Eclectic), she finds perfect vehicles for her profoundly expressive voice in material by Will Jennings and Matraca Berg, Mose Allison, and Gary Nicholson and adds to her own original songbook with the compelling "I Must Be Crazy." 9 p.m., 401 Mason, S.F. \$12.50. (415) 292-2583. (Derk Richardson)



PHOTO BY SENOR MCGUIRE

Folk/world/country

Teja Gerken, Stevie Coyle, Patrick Francis Bazaar Cafe, 5927 California; 831-5620. 7pm.
Salsa Caliente Pier 23. 10pm.

Bay Area

Dilemma, Hookslide Freight and Salvage. 8pm, \$15.50-16.50.
Fling Ding, Circle R Boys, Dark Hollow Ashkenaz. 8pm, \$10.

Dance clubs

Audible Colors The Top. 7-10pm. Downtempo with Schnezy, Damo, Nicole, and guests. 10pm-2am, \$5. House music with Tasho.
Bang Bang Justice League. 9pm. MoC and Foxsee spin 2 step and soul.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Club Lovely Edinburgh Castle. 10pm.
Construction 330 Ritch. 10pm. Tech-house with residents Torque and Huey and guests Rudy G and Alejandro.
Dig the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.
Discover Ruby Skye. 9pm-3am. House music with rotating residents and guests Q-Burns Abstract Message and CUS.
Element Cellar. 9pm-2am. Drum 'n' bass and 2 step with residents and guest Megatron.
Elephunk Rasselas. 9pm-2am, \$7. Hip-hop and funk with residents.
Exotica Glas Kat. 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.
9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Gather Round Fuse. 10pm-2am. With Cinnamon Underpants and DJ Design.
Indulgence Starlight Room. 7pm. With DJ Bruce.
Loofa Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.
Mind, Body, and Soul Butter. 9pm-2am. House, progressive house, and breakbeats with residents and guest Static.
Nessun Dorma HiFi. 10:01pm. House music.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Progress Liquid. 10pm-2am, \$3. Techno and trance with residents.
Qoöl 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Recline AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Top One.

Rhythm in Motion Storyville. 10pm, \$5. Reggae, R&B, and hip-hop.
Rock vs. Hip-Hop Royale. 9:30pm-2am. With Ted Shred.
Salsa Con Clase Roccapalco, 3140 Mission; 648-6611. 8:30pm.
Seance Backflip. 6-10pm. With Didge Kelly and Russell Vargas.
10pm-2am, \$5. With rotating residents and guests Mason and Lorin.
Skin Make-Out Room. 10pm-2am, \$5.
World beat with resident Soulsalaam and a guest performance by Sambeijo.
Sonidos Amnesia. 8:30pm, \$3. Chango spins Latin, dub, funk, and jazz.
Sweet Spot Club 238, 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Faze, and Kevvy Kev.
Ultraspın An Sabin. 9:30pm-2am, \$4. Raoul Khan, Scott Quick, and Kepi spin house.
Under the Radar 26 Mix. 9:45pm. Ambient techno with Richard Devine.
Water Garden Butterfly. 10pm. With Tari.
Wednesday Sessions Galaxy. 9pm-2am, \$5. House music with rotating residents and guest JZ.
Wednesdaze Bohemia, 1624 California; 474-6968. 6pm-2am. House and techno with rotating residents.

Bay Area

Ascension Blake's. 9:30pm, \$5. House and trance with DJs D, Joey Mazzola, and Alex Van Dune and guests.

Classical

San Francisco Opera War Memorial Opera House, 310 Van Ness; 864-3330. 7:30pm, \$23-165. The opera continues its celebration of Verdi's life and music with a performance of *Simon Boccanegra*. Paolo Gavanelli performs the title role. Through Sat/30.

thursday 28

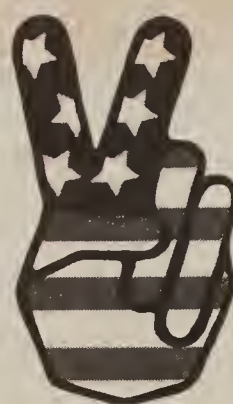
Rock/blues/hip-hop

Boy Racer, Lunchbox, Kelly Slusher Bottom of the Hill. 9:30pm, \$7.
Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Chris Brown and Kate Fenner Last Day Saloon. 9pm, \$5.
Kofy Brown Cafe du Nord. 9:30pm.
Drizioletto, Jen McKittrick, Slappin' Pistons Edinburgh Castle. 10pm.
86, Tom Armstrong Hotel Utah. 8:30pm, \$5.

Continued on page 71

indie-pendence day

"those born in 33 will be 45 in 78"



comet
gain
the
damsels
call &
response
the
clarkes

plus
special guest



Fan Club DJs

Lovely DJs

baggy favorites - blissed-out anthems - cheeky pop
budget indie - mellow gold - art school punk - hip hop
ya-don't-stop - pub rock - electric boogaloo - and
of course the next big thing!

Benefit for Las Colinas School Project

Wednesday July 4th 2001 9pm - ?
1015 Folsom at 6th Street San Francisco

\$10 2 for 1 before 10pm 21+

info: 415 675-9955

email: teadarling@yahoo.com



backflip

601 eddy street
@ the phoenix hotel

open tuesday - saturday

Wednesday

Sangria Happy Hour • Dease, Martel, Nabel -
with Didge Kelli and special guests 5-8 pm

SEANCE • Dease, Martel, Nabel - DJs Foxsee,
Franky Boissy and Didge Kelli spin iaterationally
flavored beats, 2-step and house.
9:30pm - 2am • \$5

Thursday

Blue Hawaiian Thursdays • Hula dancers, live
bands and local djs. Saagria pitchers, Mojitos, Cosmos
and driak specials served-up poolside 5-8 pm

Friday

Havana Fridays • Hula dancers, live baads and local djs.
Saagria pitchers, Mojitos, Cosmos and driak specials served-up poolside 5-8 pm

Saturday

Local djs

Tuesday

F#@! Tuesdays • Grits & Drew say F#@! Tuesdays.
Spinnng aa eclectic mix of 80s, breakbeats, soul and hip hop
DJs Juan, Azeem, and Zeph• 10pm - 2am • \$5

the MAKE-OUT ROOM presents

EVERY
TUESDAY
\$5
10:00PM

"Backbeat"

dj zeph creates a dance heavy environment spinning a movement inspiring mix of beat-based music from the 60's to the present

EVERY
WEDNESDAY
\$5
10:00PM

"Skin"

dj soulsalaam spinning ba-tu-ca-da heavy afro-soul, descarga caliente, persian versionindian vibes, groovy kingston and electronic beats plus video art by vj ubik and sexy samba dancers

EVERY
THURSDAY
\$5
10:00PM

"Astral Traveling"

dj james higuchi mixes it up w/ jazz, funk, soul, latin, rare groove and hip-hop

SUNDAY 7/1

the Woolies the Inspectors

MONDAY 7/2
\$6
8:30

Little Fuzzy (Formerly Fantasy) the Gentlekin

PDA Encouraged!

The Make-Out Room is available for private parties

Always Smoke-free
3225 22nd St. @ Mission
647-2877

photo Sheri Giblin

cafe DUNORD

6/27 Benefit for Public Power With
**LAVAY SMITH AND HER W
RED HOT SKILLET LICKERS**
6PM
Quiet is the new loud
**THE RUM DIARY
FILM SCHOOL
SECADORA**
9:30pm

6/28 Electrifying Soul
**KOFY BROWN
CD RELEASE PARTY**
with Special Guests
THE SUBTERRANEANZ
10PM

6/29 Jazz & Blues
**LAVAY SMITH AND HER F
RED HOT SKILLET LICKERS**
Plus BEN BONHAM
7:30PM

6/30 Punk Soul Boogie
**THE PATTERN
GHOST ORCHIDS**
GARTH STEEL KLIPPERT & THE ROLLING BLACKOUTS
10PM

7/1 closed for private event

7/2 Lookout! Rock!
**AMERICAN STEEL (CD Release Party)
BLACK CAT MUSIC
ONE TIME ANGEL**
10PM

7/3 Singers/Songwriters
**SONNY SMITH
WARM WIRES**
9:30PM

Coming Up:
7/4 Dark Sparkle
7/7 Western, The Evening

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SERVING
DINNER
BAR OPEN
SEVEN DAYS A WEEK
9pm-2am

PARADISE LOUNGE

WED JUNE 27
**BETTY BLOW TORCH (L.A.) *
FABULOUS DISASTER • HELLFIRE CHOIR
HAIL MARYS • VIOLET DISCORD
PSYCHEDELIC WEDDING**
ABOVE: COMEDY

THURS JUNE 28
**"LOMMORI PRODUCTIONS PRESENTS"
OPERATOR GENERATOR
GREEN HOUSE EFFECT • GAMMERA
ACID KING • CANYON KREEP**
ABOVE: BELLY LOVE • HH: HANDING OUT HALOS

FRI JUNE 29
**JULIE PLUG • BIRDSAW • ENDA • MUD
ABOVE: BEANWEEVILS
HH: THUNDER MONKEY**

SAT JUNE 30
***CLUB GLITZ*
BLUE PERIOD • VENUS BLEEDING
ALL THE PRETTY HORSES**
ABOVE: INSTANT GLAMOUR BOOTHS
HH: WONGOZI & THE INVERTEBRATES

SUN JULY 1
****KILLIAN'S BIRTHDAY BASH**
BOOTCUTS • MILKTOOTH
PEDALSPED • DOUBLE D BACKBEAT EXTRAVAGANZA!**

UPCOMING

TUES JULY 3- HAMMER DOWN TURPINTINE
WED JULY 4- REDNECK WHITETRASH BLUEBALL
THURS JULY 5- SLOW RIDE, LAVISH GREEN, 3RD RAIL
FRI JULY 6- "CAMEL PRESENTS"
SAT JULY 7- "STORM AND HER DIRTY MOUTH PRESENTS"
308 11th St. @ Folsom - S.F. - 415-861-6906

PIER 23 CAFE

Wednesday, June 27
SALSA DANCE CLASS

W/ RON 8:30pm
SALSA CALIENTE 10PM

Thursday, June 28
ED KELLY & THE JAZZ KNIGHTS

W/ ROBERT STEWART,
MARK WILLIAMS
ART LEWIS 10pm

Friday, June 29
**CUBANACAN
SALSA** 10pm

Saturday, June 30
**NATIVE ELEMENTS
REGGAE** 10pm

Sunday, July 1
**RHYTHM CITY
R&B** 5-9pm

Monday, July 2
**WHOOA!
STRAIGHT AHEAD JAZZ** 9-12pm
On the Embarcadero, SF
415-362-5125

1122 Folsom Street
San Francisco
ALL AGES NO COVER

ESPRESSO • INTERNET ACCESS • SPOKEN WORD

Wed., June 27
The Spoken Word Salon w/
Diamond Dave M.C. @ 8pm
Thurs., June 28
Comedy Nite @ 8pm
Fri., June 29
Tony Sparks Women's Comedy Special

BRAIN WASH

Sat., June 30
Tin Man 8pm
Sun., July 1
DJ Turtle 5-8pm
(Drum & Bass)
Mon., July 2
The Ian Brennan Presents
Pomegranate @ 9pm
Tues., July 3
Drizzoletto @ 8pm

415-431-WASH • 415-861-FOOD
GREAT FOOD

STORYVILLE

WED 6/27
WAVE MANIPULATION
HIP HOP, R&B, REGGAE, DANCEHALL
WITH DJ'S SCOTTY FOX, DERRICK EL SWIFTRICK,
YB, ZOE & 104 \$5/10PM

THURS 6/28
BIG TAKEOVER AND GIANT SWING
REGGAE ROOM: JAH YZER, INE DOLE AND TYER
HIP HOP ROOM: TED SHRED, TOP BILL, TAKA, AND
COSIGNER OPEN FOR DINNER & COCKTAILS AT 7PM
\$10/10PM

FRI 6/29
TRUE SKOOL
LIVE MUSIC WITH SUBTERRANEANZ WITH DJ'S WISDOM,
CLOCKWORK, COUP D'ETAT AND JUSTIN TUNE.
INFO AT WWW.TRUE-SKOOL.ORG
\$10/9PM

SAT 6/30
DINNER AND COCKTAILS WITH
TRANSMISSION TRIO
NO COVER/7PM
FLAVA
A ROTATION OF THE CITY'S BEST HIP HOP DJ'S INCLUDING
COUP D'ETAT, SHAYLA, YIM ROCK AND TED SHRED \$8/10PM

TUE 7/3
SOUL POWER
NEW R&B, CLASSIC SOUL, OLD SCHOOL HIP HOP
\$5/10PM
CLOSED SUNDAY - MONDAY
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Martel & Nahiel welcome Delicious Karma

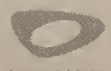
white

june 29th, 2001

marques wyatt & anita lofton

ruby skye 420 mason bl. san francisco
fashionably all white attire
tickets available @ deliciouskarma.com

Square
fridays



Ruby Skye

Wednesday

JUNE 27 10-Burns Abstract Message,
Orlando (Astralwerks)
FERNANDO FUENTES aka DJ CU3,
Miami (Living Room, Blue)
PAUL HEMMING (Zen City)
Lounge - BEN DOREN & OBODAYO

JULY 4 1 AFTERFIRE
FOURTH OF JULY PARTY!
Featuring the sultry sounds
from SF deep house Producer/DJs
RASOUL (Soulfood/Naked) &
ELLEN FERRATO (2nd Sunday/Rey Girl)
Lounge Lizards -
BEN DOREN & OBODAYO

9pm-afterhours

JULY 3 1 FIRESTARTER
FOURTH OF JULY KICK-OFF PARTY!
Featuring SF House Legend
BB HAYES (Ruby Skye/BackBeat
and South Beach latin lover DJ CU3
(Miami, Living Room/Blue)
OM LOUNGE - featuring OM artists
DJ FLUID and SOS
DISCOUNTED TICKETS AVAILABLE ONLINE
AT 2ND SUNDAY.COM

WE HAVE A NEW RELAXED
DRESS CODE
IN PLACE FOR YOUR
GROOVING COMFORT

9pm-afterhours

420 Mason & Geary
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Second
Sunday
Productions

Thursday

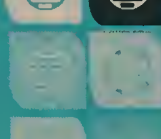
JUNE 28 1 WINE BRATTS
CLOSED FOR PRIVATE FUNCTION

JUNE 29 1 DELICIOUS KARMA
NIGHT with MARQUES WYATT
and ANITA LOFTON

Martel & Nahiel Present
square
Fridays

Friday

RESIDENT DJ BB HAYES
Visuals: Live performances
JULY 30 1 RUSSELL VARGAS
(Boyside Collective,
LiveDJs.com)
ENTHRALLING VISUALS



Amnesia 853 Valencia; (415) 970-8336.
Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place;
(415) 703-0865.
An Sabin 1176 Sutter; (415) 929-1992.
AsiaSF 201 Ninth St; (415) 255-8889.
Atlas Cafe 3049 20th St; (415) 648-1047.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
Bas 383 Bay; (415) 441-3885.
Beach Chalet 1000 Great Highway; (415)
386-8439.



The secret is out: Lady Bianca brings her "Mighty Oakland Sound" to Bluesville Fri/29.

Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Black Cat 501 Broadway; (415) 981-2233.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Boomerang 1840 Haight; (415) 387-2996.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Butterfly 1710 Mission; (415) 864-5575.
The Cafe 2367 Market; (415) 861-3846.
Café Claude 7 Claude; (415) 392-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
Carta 1760 Market; (415) 863-3516.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Cellar at Johnny Foley's 243 O'Farrell; (415) 522-0333.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509-11 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deluxe Club 770 Haight; (415) 559-7111.
Deuces 2319 Taraval; (415) 566-9122.
Eagle Tavern 398 12th St; (415) 626-0880.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
11:11 Lounge 1330 Polk; (415) 885-2652.
Endup 401 Sixth St; (415) 357-0827.

Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fuse 493 Broadway; 788-2706.
Galaxy Club 1840 Haight; (415) 387-2996.
Gin Joint 312 Harriet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Great American Music Hall 859 O'Farrell;
(415) 885-0750.
Hi-Ball Lounge 473 Broadway; (415) 397-9464.
HiFi 2125 Lombard; (415) 345-TONE.
Holy Cow 1531 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St;
(415) 546-6300.
House of Shields 39 New
Montgomery; (415) 392-7732.
Hush Hush Lounge 496
14th St; (415) 241-9944.
Infusion 555 Second St;
(415) 543-2282.
Ireland's 32 3920 Geary;
(415) 386-6173.
Irish Bank 10 Mark Lane;
(415) 788-7152.
Iron Horse 19 Maiden
Lane; (415) 789-7899.
Java on Ocean 1700
Ocean; (415) 587-3126.
Jazz at Pearl's 256
Columbus; (415) 291-8255.
Jelly's 295 China Basin
Way; (415) 495-3099.
Johnny Foley's 243 O'-
Farrell; (415) 954-0777.
Les Joulins 44 Ellis; (415)
397-5397.
Justice League 628 Di-
visadero; (415) 289-2038.
Kate O'Briens 579
Howard; (415) 882-7240.
Kimo's 1351 Polk; (415)
885-4535.
King Street Garage 174
King; (415) 665-6715.
Last Day Saloon 406 Clement; (415) 387-6343.
Lexington Club 3464 19th St; (415) 863-2052.
Liquid 2925 16th St; (415) 289-6833.
Lost and Found Saloon 1353 Grant; (415)
675-5996.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second
fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Out Room 3225 22nd St; (415) 647-2888.
Mario's Bohemian 2209 Polk; (415) 776-8226.
Maritime Hall 450 Harrison; (415) 974-0634.
Metronome Ballroom 1830 17th St; (415)
252-9000.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Mucky Duck 1315 Ninth Ave; (415) 661-4340.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
O'Farrell Street Bar 800 Larkin; (415) 567-9326.
Old First Church 1751 Sacramento; (415) 474-1608.
111 Minna St. 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Oxygen Bar 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 861-6906.
Peña del Sur 2870 22nd St; (415) 550-1101.
Piaf's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pound-SF Pier 96, 100 Cargo; (415) 826-9202.
Pow! A Cocktail Lounge 101 Sixth St; (415)
278-0940.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Rawhide 280 Seventh St; (415) 820-1621.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415)
775-4700.
El Rio 3158 Mission; (415) 282-3325.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Roccapulco 3140 Mission; 648-6611.
Rose Pistola 532 Columbus; (415) 399-0499.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Sacrifice 800 South Van Ness; (415) 641-0990.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Colum-
bus; (415) 434-3344.

Shanghai 1930 133 Steuart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415)
387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Slim's 333 11th St; (415) 522-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Sound Factory 525 Harrison; (415) 979-8686.
Space 550 550 Barneveld; (415) 550-8286.
Starlight Room Drake Hotel, 450 Powell; (415)
395-8595.
Stars 555 Golden Gate; (415) 861-7827.
Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.
Ten 15 Folsom 1015 Folsom; (415) 385-1015.
330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental
Hotel, 1 Nob Hill; (415) 616-6916.
Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 826-7378.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510)
235-2532.
Bison Brewing Company 2598 Telegraph,
Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oakl;
(510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510)
655-3349.
Club Fusetti 815 West Francisco, San Rafael;
(415) 459-6079.
El's Mile High Club 3629 MLK Jr. Way, Oakl;
(510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael;
(415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510)
548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda;
(510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510)
524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo,
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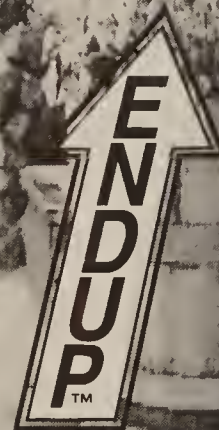
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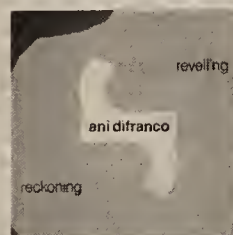


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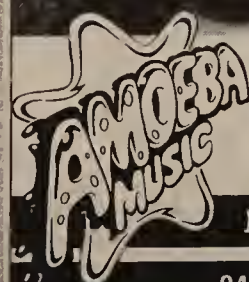
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7/8-9 Bottom of the Hill |
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THE EX
6/27 Bottom of the Hill | THE CHANTIGS
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MOAT
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THE ROSENBERGS
7/22 The Fillmore |
| PINK MARTINI
3-LEG TORSO
6/27 Great American Music Hall | ORANGE PEELS
THE OCEAN BLUE
7/7 Slim's | CAPTURED BY ROBOTS
SLENDER
7/25 Covered Wagon |
| BLACK HEART PROCESSION
ERASE ERRATA
THE EX
6/28 Great American Music Hall | PETER HIMMELMAN
7/8 Great American Music Hall | TIPS
7/27 Bottom of the Hill |
| JULIE PLUG
6/29 Paradise Lounge | PETE YORN
7/8-9 Bottom of the Hill | CHARLATANS U.K.
7/28 Bimbo's |
| BLACK REBEL
MOTORCYCLE CLUB
6/29 Bottom of the Hill | AIR
7/9-10 The Warfield | JONATHAN RICHMOND
7/28 Bottom of the Hill |
| MR. T. EXPERIENCE
6/29 Slim's | THE POSIES
ORANGER
7/10 Bottom of the Hill | MARK EITZEL
7/30 Great American Music Hall |
| ORANGER
THE PATTERN
6/30 Cole Du Nord | THE ANDY PETERS SHOW
THE SHIMMER KIDS
7/11 Cafe Du Nord | MOBY
AREA ONE
7/31 Shoreline Amphitheatre |
| KOOL KEITH
6/30 Maritime Hall | QUASI
7/11 Bottom of the Hill | THE STROKES
8/7 Bottom of the Hill |
| MOTHER TRUCKER
THE COUP
JOE BUCK
DERAILERS
6/30 Slim's | CABARET DIOSA
7/11 Last Day Saloon | THE CULT
STABBING WESTWARD
MONSTER MAGNET
8/10 The Warfield |
| RED HOUSE PAINTERS
VAPORTRAIL
7/1 Great American Music Hall | LOS AMIGOS INVISIBLES
7/13 Bimbo's | SQUAREPUSHER
PLAID
8/11 Bimbo's |
| PLEASURE FOREVER
THE FAINT
7/1 Bottom of the Hill | LUCE
7/13 Hotel Utah | DWIGHT YOAKAM
8/22-23 The Fillmore |
| RED HOUSE PAINTERS
BUILT LIKE ALASKA
7/2 Great American Music Hall | GENE LOVES JEZEBEL
FEAT. MICHAEL ASTON
7/14 Cafe Du Nord | COCKNEY REJECTS
GBH
8/24 Maritime Hall |
| AMERICAN STEEL
BLACK CAT MUSIC
ONE TIME ANGELS
7/2 Cafe Du Nord | THE AISLERS SET
THE FAIRWAYS
7/14 Bottom of the Hill | FLOGGING MOLLY
REVEREND HORTON HEAT
9/1 The Fillmore |
| BEBEL GILBERTO
7/5-6 Bimbo's | THE WHITE STRIPES
7/14 Bimbo's | BASTARD SONS OF
JOHNNY CASH
9/6 Slim's |
| RAINER MARIA
UNWOUND
JUNO
7/6-7 Great American Music Hall | THE WHITE STRIPES
7/15 Great American Music Hall | |
| | ROCKETSHIP
POUNDSIGN
YUJI ONIKI
7/15 Bottom of the Hill | |
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Thursday 28

From page 67

Ex, Black Heart Procession, Erase Errata Great American Music Hall. 9pm, \$12.
Faraway Bros. Blue Lamp. 9:30pm, \$5.
Fleshies, Gay Barbarians, T-N-Amen Squared Kimo's. 9pm, \$5.
Albert 'King' Giles Skip's Tavern. 7pm.
Handing Out Halos Paradise Lounge. 6pm.
Tracy Nelson Biscuits and Blues. 9pm, \$12.50. See Critic's Choice.
Operator Generator, Acid King, Greenhouse Effect, Gamera, Canyon Creep Paradise Lounge. 8:30pm. With Belly Love in the upstairs lounge.
Blind Lemon Phillips Johnny Foley's. 9pm.
Pure Ecstasy Glas Kat. 8pm.
'Stinky's Peep Show' Covered Wagon Saloon. 9:30pm, \$5. With Nads, Demonic, and Hangmen.
Tainted Love Tongue and Groove. 10pm, \$10.
Ursula 1000 Justice League. 9pm, \$10. With DJ Ivan, DJ Riddler, and Joon Bug.
Butch Whacks and the Glasspacks Bimbo's 365 Club. 8:30pm, \$25. Through Sat/30.
Jesse Winchester and Jerry Douglas Slim's. 8pm, \$20.

Bay Area

Koffee Brown Indigo Event Center, 1933 Broadway, Oakl; (415) 267-3993. 8pm.
Jim Campilongo Freight and Salvage. 8pm, \$15.50-16.50.
Dork.com, Mommy's Friend, Cellofane Starry Plough. 9:30pm, \$4.
JP Orbit, 22 Fillmore, Soba Stork Club. 9:30pm, \$5.
Monkey, Stiff Richards, Go Jimmy Go Ashkenaz. 9pm, \$8.
Roy Tyler and New Directions City Center Plaza, 555 City Center, Oakl; (510) 628-9170. 5pm. Summer Sounds concert series.

Jazz/new music

Red Archibald and the Internationals Top of the Mark. 8:30pm, \$8.
Cabaret showcase Piaf's. 8:30pm, \$5.
Larry Douglas Quintet Les Joulins. 8pm.
Dick Frogulia and Vince Gomez Cobalt Tavern. 7pm.
Herb Geller Jazz at Pearl's. 9pm.
Patrick Greene Trio Eastside West. 8pm.
Chris Heenan, Circle Improv Luggage Store Gallery. 8pm, \$6-10.
Jack Hicks Cartia. 7pm.
Ed Kelly and the Jazz Knights Pier 23. 10pm.
Shan Kenner's Lithium Lounge Enrico's. 7pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Mitch Marcus Quintet Butterfly. 10pm. With DJ SoMuchSoul.
North Coast Jazz Ensemble Café Claude. 7:30pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Also Fri/29-Sat/30.
Billy Philadelphia One Market Restaurant. 7pm. Also Fri/29-Sat/30.
Edith Piaf, Bruce and Arnoldino Pachama- ma, 3543 18th St; 626-2122. 8pm.
Starlight Orchestra Starlight Room. 8pm. Also Fri/29-Sat/30.
Whirly Bird Gordon's House of Eats, 500 Florida; 861-8900. 9pm.

Bay Area

Kenny Burrell Quartet Yoshi's. 8 and 10pm. Through Sun/1.
Con Alma Festival Gallery, 2200 Shattuck, Berk; (510) 486-0411. 8pm, donation. Berkeley Arts Festival.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Azabache Elbo Room. 10pm, \$6.
Bluegrass jam session Atlas Cafe. 8pm.
Bob Hillman Voodoo Lounge. 8pm, \$10.
Latin Tinge Bruno's. 9pm, \$7.
Peoples Bizarre Bistro E Europe. 7:30pm.
Soraa Cafe Cocomo. 8pm, \$10. With DJ Henry. Dance lesson at 8pm.
Tipsy House Plough and Stars. 9pm.

Bay Area

Confusion Anna's, 1801 University, Berk; (510) 849 2662. 8pm, \$2.

Dance clubs

Advanced Sno-Drift. 10pm-2am, \$15. With Usual Suspects, Pieter K, and Dom Some. See 8 Days a Week, page 62.
Anthem Maritime Hall Lounge, 375 First St; (650) 568-1338. 9pm-2am, \$5-10. "Retro-rave" with rotating residents and guests Justin Hale and Matthew.
Arabian Nights El Rio. 9pm. Arabian dance music with a performance by Ultra Gypsy and 3Spell.
Astral Traveling Make-Out Room. 10pm, \$5. James Higuchi spins dance music.
Benefit Butter. 6-9pm. With Frenchy Le Freak.
Big Takeover Storyville. 10pm, \$8-10. Jahzyer and Ted Shred spin dancehall and hip-hop.
Blend Velvet Lounge. 10pm. World music with Corazon, Papi Chocolate, and Papa Joe.
Bored Collective 26 Mix. 10pm-2am, \$5. Music and storytelling with resident Jonah Sharp and guest Nick Philip.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
Faith City Nights. 9:30pm, \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm, \$3. With Neil N. Kizmiatz.
Free Liquid. 10pm-2am. With DJ Dimitri, Tee and guests.
Fudge Sacrifice. 10pm-2am, \$3. JB spins hip-hop.
Gravity Backflip. 10pm, \$5. With DJs Reda and Ahmir.
Hamachi Voodoo Lounge. 10pm-2am, \$5. With resident Erik Rumors and guests John Shieffer and Cerrelean.
Ig-nite Amnesia. 8:30pm-2am, \$3-5. Breaks and nu step with residents Chika and Dov.
Impulse Club NV. 9pm-3am, \$10. With Von, Dave Dogg, Ryan Bazeley, Jen, and Taj.
Kit Kat Endup. 10pm, \$12. With resident Marc Jellybear and guests Tony and Jellybear.
Loose Joints The Top. 10pm-2am, \$5. Hip-hop, soul, and house with residents.
Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.
1984 Cat Club. 9pm. '80s music.
Popsene 330 Ritch. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.
Pub Club Fiddler's Green, 1333 Columbus; 339-8784. 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer and guest Taj.
Reform Skool The Stud. 10pm-4am. House music with Spun, Big Red, Poppa, Monkey-boy, and guests.
Solid Light, 839 Geary; 474-3216. 10pm-2am. 2 step and house with Monty Luke.
Soulness Hush Hush Lounge. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.
Subkulture Venture Frogs, 1000 Van Ness; 409-2550. 9pm-1am. With Zagnut, Dubla, Dirty Frank, Fade, and DSP.
Tunnel Top 601 Bush; 982-2307. 10pm-2am. Toph One and Eigil spin jazz breaks and funk.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.
What You Got An Sibin. 9:30pm-2am, \$3. With resident Jon Brown and guests Uneke and Corey Black.
Wild Thursdays Roccapulo, 3140 Mission; 648-6611. 8pm. Dance music.
Word Rawhide. 9pm-2am, \$5-10. The Un-sung Heroes spin hip-hop, house, and dancehall.
Worldwide Lounge Royale. 9:30pm-2am. Worldbeat with Papi Chocolate, Corazon, Ron, and Ruben.

Classical

San Francisco Opera War Memorial Opera House, 310 Van Ness; 864-3330. 7:30pm, \$23-165. A performance of *La Traviata* is given as part of the monthlong Verdi Festival. Through Sat/30.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. The symphony gives a concert with pianist Lars Vogt as part of the Mozart Festival.

Bay Area

Berkeley Opera BART Plaza, Shattuck at Center, Berk; (510) 549-2230. Noon. Members of the opera perform selections from Bizet's *Carmen* as part of the downtown Berkeley's summer noon concert series.

Continued on page 74

IVY ROOM

THURSDAY, JUNE 28
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FRIDAY, JUNE 29
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Perhaps it seems a little sacrilegious to head directly to the Endup after hearing Max Roach play live at the Masonic Auditorium on Father's Day, but my stepdad, proud native San Franciscan Tad, understood the logic in it. He was one of those swinging North Beach cats back in the day, saw Miles Davis, Monk, and Charlie Parker perform live at places like the Jazz Workshop and Jimbo's Bop City, knew which hangers-on were mafia hit men, and used to pick up on my mom when she was a hot-looking cocktail waitress at the Old Spaghetti Factory — not the chain, but the funky, long-shuttered North Beach original. So he's never been impressed with my level of partying, always telling me that I "don't know shit" and that "you guys are wimps — we used to stay up 'til two o'clock the next day — shee-it." I always lap it up, disguising any margin of doubt.

But certainly, Tad was raving back when raving was acoustic, and although his stories of old S.F. never cease to intrigue me, there's one major drawback to his OG Frisco status: you can't pull shit over on him.

For example: home from college, 1992:

Mom: Why are you up at 8 a.m., giving yourself a mud masque? You just got home an hour ago — aren't you exhausted?

Me: Oh, I fell asleep at the club.

Mom: You fell asleep at the club?

Me: Uh-huh. I was feeling really bored, so I went down to the basement where they had couches, and so I just sort of passed out for eight hours.

Mom: How could you fall asleep at a nightclub? Didn't they have that loud thumping all night?

Me: No, no, not at all. The music was actually pretty quiet — in fact it was this really mellow folk music. A couple guys singing. It was pretty lame, but you couldn't hear a thing in the basement. I feel very rested.

Mom: Oh. They play folk music at raves?

Me: Yep.

Tad: [Yelling from their bedroom] That's a load of shit. Ask her if she's on speed.

So Tad's never been judgmental about my need to stay out listening to music until 5 a.m. And when he dropped me off at the Endup after Max Roach (in his midlife-crisis convertible sports car), it was with great encouragement and pride: "Show 'em how it's done!"

When I stepped into Devotion at the Endup, DJ Ruben Mancias was playing Kings of Tomorrow's "Finally," and everyone on the dance floor was singing in unison: yes, it was a messy chorus, but it's the passion that counts. And I suddenly had one of those "Oh, isn't life wonderful" moments: I am so goddamn lucky to have been born during this amazing cross-section of 20th- and 21st-century music. My kids won't have the same experiences I did, will never know what it's like to hear Max Roach, Prince, Chaka Khan, Stevie Wonder, or Pharoah Sanders live. What do future kids have to look forward to? Branford Marsalis and Paul Oakenfold? It's a sad thought indeed.

After the Endup I headed over to Pleasuredome to catch the Paradise Garage party, which no one seemed to give a rat's ass about. Since Paradise Garage was the New York club that helped spawn the birth of house music, you'd think that Townsend would have been packed like a motherfucker. Instead, the club was semifilled with Pleasuredome regulars, many of whom complained to the DJs, David DePino and Joey Llanos, former Paradise DJs, mind you, that the music was too slow, not the usual speedy, soulless Euro crap to which most mainstream crowds have become accustomed. Was the weak attendance due to apathy? Homophobia? Maybe it was also lax promotion on the part of the club, but at least I had a fucking great time.

Still, I felt angry and discouraged the next day, so I called DJ Chris Orr to bitch about it (he was absent from Pleasuredome because of a sore knee, he swears). And the way we carry on about the club scene, you'd think we were debating the ethics of capital punishment or of cloning chickens or crack pipes. At times everything is terrible, no one knows good music, everyone is a hater, and it's impossible to get laid. But other times we'll say: "Praise god, the underground is alive!" or "I couldn't believe how many hotties were prancing around, all asking for my number." Certainly our attitudes fluctuate like the direction of the wind, but definitely more like the wind on Van Ness — murderously hard both ways.

After a good two hours of heated discussion, the following is what I derived from Mr. Orr, a man whose psychic disco wherewithal rivals that of La Toya's:

Chris Orr Revelation number one: House music has moved out of its phase as an escapist mode for minorities and become an industry standard for a European music industry hell-bent on colonizing America once again. But in true renegade fashion, as one genre enters the mainstream, new hybrids take hold in the underground or in the fragmented yet collective consciousness of a minority who feel a zeitgeist at any given time.

Chris Orr Revelation number two: The fundamental mistake made by an increasingly standoffish and intellectually superior music press is that it doesn't recognize music as jigsaw pieces that create a bigger picture, as was the case at the Paradise Garage, Warehouse, Roxy, Hacienda, Shoom, and Zanzibar. In other words, good music comes from everywhere, major and indie labels alike, signed, unsigned, blah, blah, blah.

Chris Orr Revelation number three: Genres are a thing of the past. Music, please. Join the dots. And if you can't, step out of the booth or the studio and make way for those who can and inevitably will. ♦

Devotion. Sun/1 celebrate DJ Ruben Mancias's birthday with DJs Kevin Koga and Mauricio Aviles, hosted by Holly Roberts. Sundays, 8 p.m.-2 a.m., Endup, 401 Sixth St., S.F. (415) 357-0827.

Loose Joints. Hip-hop, disco, garage, classics, R&B, and whatever else with DJs Chris Orr, Travis, and Ben Cook. Thursdays, 10 p.m.-2 a.m., 424 Haight, S.F. (415) 864-7386. Send comments or tips to ladyarmalade@sfbg.com.

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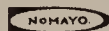
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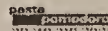
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music
calendar

From page 71

friday 29
Rock/blues/hip-hop
 Black Rebel Motorcycle Club, Stratford Four, Chandeliers Bottom of the Hill. 10pm, \$8. Bitches Brew Bruno's. 10pm, \$7. Creation is Crucifixion, Nigel Peppercock, Backstabbers Inc., Godstomper Kimo's. 9pm, \$5. DJ and the Jazz Lions Johnny Foley's. 9pm. DJ Spooky, Masters of Illusion Justice League. 9pm, \$13-15. 'American Battleground' Maritime Hall. 7pm, \$18-20. See 8 Days a Week, page 62. Fact or Fiction Last Day Saloon. 9pm, \$10. Flydaddies Blue Lamp. 9:30pm, \$5. Go Jimmy Go, Monkey, Chris Murray, Phenomena Voodoo Lounge. 9:30pm, \$6. Ing, Slow Poisoners, Fitsners, Uncle Ray Edinburgh Castle. 10pm. Jamilton, Dne Iota, Handmaiden America Tempest. 9pm, \$6. Jive, Boomshanka Tongue and Groove. 9pm, \$8-12. Through Sat/30. Mr. T Experience, Limp, Babygrand Slim's. 9pm, \$8-10. Julie Plug, Birdsaw, Enda, Mud Paradise Lounge. 8:30pm. With Beanweevils in the upstairs lounge. Pride and Joy Great American Music Hall. 9:30pm, \$13. Rebecca Riots, Vagabond Lovers Noe Valley Ministry. 8pm, \$10. EC Scott Biscuits and Blues. 9pm, \$15. Second Set, Heather Combs, Mercury Hotel Utah. 9pm, \$7. Michelle Shocked Fillmore. 9pm, \$20. Solvents, October Allied Covered Wagon Saloon. 6pm, \$3. Spoonful of Blues Skip's Tavern. 9pm. Through Sat/30. Sugarman Three Elbo Room. 10pm, \$6. Ten Ton Chicken Boom Boom Room. 9:15pm, \$10. Thunder Monkey Paradise Lounge. 6pm. Butch Whacks and the Glasspacks Bimbo's 365 Club. 8:30pm, \$35. Through Sat/30.

Bay Area
 Barfeeders, Pac-Men, Hell After Dark, A.K.A. Nothing, Maurice's Little Bastards, Fuck Yea! Avocado 915 Gilman. 8pm, \$5. Counterpoint, JDogs Blake's. 9:30pm, \$5. Drim Cykl, Brother Joe, Shortwave Rocket Port Lite. 9pm, \$5. Zoe Ellis Quartet Jupiter. 8pm. Lady Bianca Bluesville. 9pm. Phil Lesh and friends, Disco Biscuits, Les Claypool's Frog Brigade UC Berkeley, Greek Theatre, Berk, (415) 421-TIXS. 7pm, \$30. Through Sun/1. Pinq, Crime in Choir Stork Club. 10pm, \$5. Soultree Ivy Room. 10pm, \$5. Tarbox Ramblers, Rube Waddell Starry Plough. 9:45pm, \$6.

Jazz/new music
 Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. Also Sat/30. Dick Conte Cobalt Tavern. 7pm. Phillip Crawford and Steve Fowler Carta. 9pm. Chris Huson Moose's. 8pm. Gregory James 26 Mix. 7:30pm. Shan Kenner Quartet Eastside West. 9pm. Elaine Lucia Shanghai 1930. 7:30pm. Through Sat/30. Jerry Oakley Quartet Café Claude. 7:30pm. Louis Romeo 850 Cigar Bar. 9pm. Ricardo Scalas Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Mal Sharpe and Big Money in Jazz Enrico's. 8:30pm. Lavay Smith and Her Red Hot Skillet Lickers, Ben Bonham Café du Nord. 7:30pm, \$7. Jack West Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm. Peter Yellin Quartet Jazz at Pearl's. 9pm. Through Sat/30.

Bay Area
 Kenny Burrell Quartet Yoshi's. 8 and 10pm. Through Sun/1. Hideo Oate, Anna and Susie Laraine and Sallie Hanna-Rhine Anna's, 1801 University, Berk; (510) 849-2662. 8pm, \$3.

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Friday 29

From page 76

Sweet Blind Tiger. 10pm-2am, \$5. With Norman Stradley and Sherif.
Tight Sno-Drift. 10pm-4:30am. Hip-hop and house with residents and guests Zed Bias and MC Jus'Red and Andrew Macari.
True Skool Storyville. 9pm-2am, \$10. Hip-hop music with Wisdom, Coop D'Ville, Clockwork, and Justin Time and a live performance by Subterranean.
White Ruby Skye. 9pm-3am. With Marques Wyatt and Anita Lofton.

Classical

Philip Roshegar Pachamama, 3543 18th St; 626-2122. 8:30pm. The classical guitarist gives a recital.
San Francisco Opera War Memorial Opera House, 310 Van Ness; 864-3330. 8pm, \$23-165. The opera continues its celebration of Verdi's life and music with a performance of *Aida*. Through Sun/1.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. The symphony is joined by the San Francisco Symphony Chorus, pianist Lars Vogt and guest vocalists for a Mozart Festival performance of *Requiem*. Through Sat/30.

saturday 30

Rock/blues/hip-hop

Rhonda Benin and Soulful Strut Enrico's. 8:30pm.
Bottom Divit, Dead Even, Downhill Racers Kimo's. 9pm, \$5.
Cutthroats 9, Tobmoshi Balazo/Mission Badlands Gallery. 2811 Mission, 920-0896. 8pm, \$3-5.
Derailers, Joe Buck, Mother Truckers Slim's. 9pm, \$12. See 8 Days a Week, page 62.
Felonious Last Day Saloon. 9pm, \$6. CD-release party.
G3 Warfield. 8pm, \$30-35.
High Rollers Mucky Duck. 1315 Ninth Ave; 661-4340. 9pm.
Jimmyjack, Taming Ingrid, Electra Hotel Utah. 9pm.
Jive, Boomshanka Tongue and Groove. 9pm, \$8-12.
Key Lime Pie Johnny Foley's. 9pm.
Kool Keith, Esham, Natas, Mastamind, Jacky Jasper Maritime Hall. 8pm, \$20-22.
Pattern, Ghost Orchids, Garth Steel Klippert and the Rolling Blackouts Cafe du Nord. 10pm, \$5.
Porterhouse Boom Boom Room. 9:15pm, \$10.
Punk Rock Karaoke, Bottles and Skulls Covered Wagon Saloon. 9pm.
Randy, Rolling Blackouts Tempest. 9pm, \$5.
Spoonful of Blues Skip's Tavern. 9pm.
Stunt Monkey, Luckie Strike, Vegas de Milo, Downside Pound SE. 7pm, \$8.
Tang Elbo Room. 10pm, \$6.
Third Street Blues Band Blue Lamp. 9:30pm, \$5.
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Victims Family, Uz Jsme Doma, Sleepytime Gorilla Museum Bottom of the Hill. 10pm, \$10.
Butch Whacks and the Glasspacks Bimbo's 365 Club. 8:30pm, \$35.
Wongozi and the Invertebrates Paradise Lounge. 6pm.

Bay Area

Black Rebel Motorcycle Club Mod Lang, 2136 University, Berk; (510) 486-1880. 4pm.
Breast, Wire Graffiti Eli's Mile High Club. 3pm. With free barbecue.
Cost, Page 99, Majority Rule, Seven Days of Samsara, Since by Man, Creation is Crucifixion 915 Gilman. 8pm, \$5.
Go Van Gogh Jupiter. 8pm.
Craig Horton Blues Band Eli's Mile High Club. 8pm.
Kwik Way Port Lite. 9pm, \$5. CD-release party.
Phil Lesh and friends, Disco Biscuits, Les Claypool's Frog Brigade UC Berkeley, Greek Theatre, Berk; (415) 421-TIXS. 5pm, \$30. Through Sun/1.

Continued on page 81

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MONDAY: Dinner & a movie on the 50ft video wall 8pm.

TUE. & WED: Open mic cabaret in the martini lounge 4-8pm.

WEDNESDAY: Time Warp!!!! Dance to your favorite 80's hits 9pm.

THURSDAY: Salsa Extravaganza!!!! Live bands, DJ's and lessons 8:30pm.

FRI. & SAT: Great Top 40 hits with DJ's!! Songs from the 70's, 80's, 90's.....

SUNDAY: Reggae Live!!!! George and the Wonders

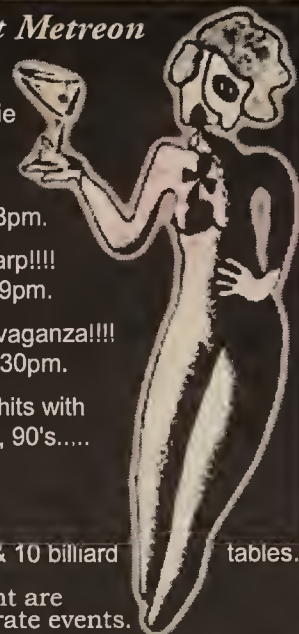
DAILY: California Cuisine, & 10 billiard

tables.

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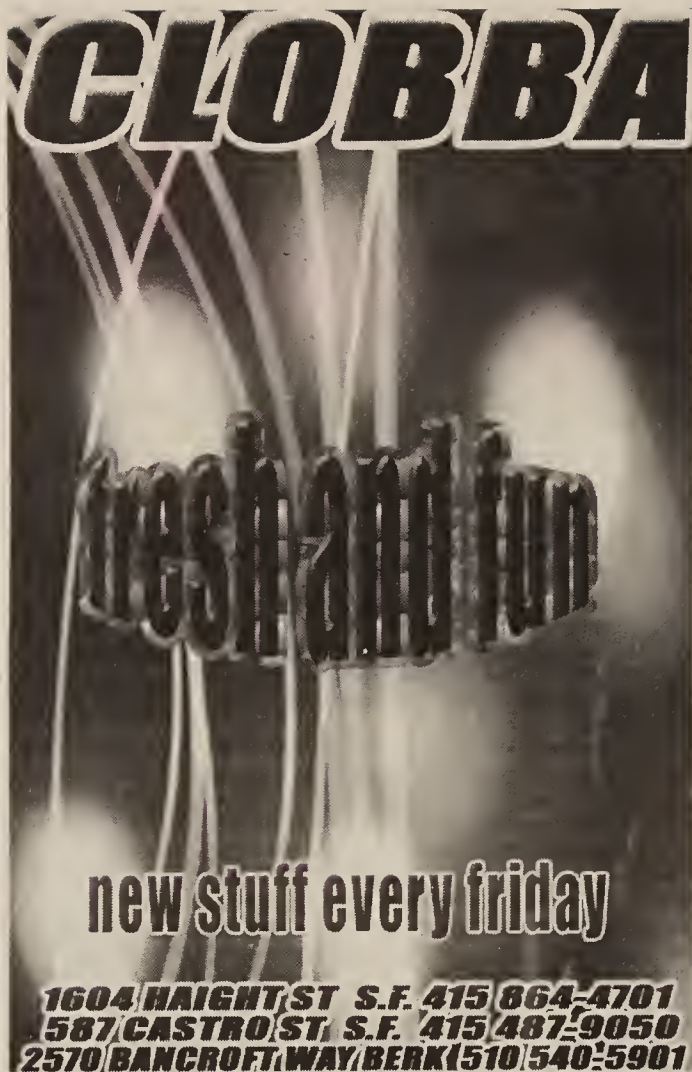


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 Black Heart Procession

June 27
 Bottom of the Hill
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June 28
 Great American Music Hall
 859 O'Farrell Street, SF

*The Ex will be interviewed LIVE
 on KUSF 90.3fm at 1pm, June 28.*

netcast via www.kusf.org

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MGD GENUINE DRAFT

THIS FRIDAY! FRIDAY, JUNE 29
 DOORS 8/SHOW 9 • \$20.00
MICHELLE SHOCKED

FRIDAY, JULY 6
 DOORS 8/SHOW 9 • \$35.00
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SATURDAY, JULY 7
 DOORS 8/SHOW 9 • \$25.00
SHUGGIE OTIS

FRIDAY, JULY 13
 DOORS 8/SHOW 9 • \$20.00
SAM BUSH

FRIDAY, JULY 20
 DOORS 8/SHOW 9 • \$18.50
DARK STAR ORCHESTRA

SATURDAY, JULY 21
 DOORS 8/SHOW 9 • \$28.50
SHAWN COLVIN

SUNDAY, JULY 22
 DOORS 8/SHOW 9 • \$22.50
ECHO AND THE BUNNYMEN

THE ROSENBERGS
WEDNESDAY, JULY 25
 DOORS 8/SHOW 9 • \$25.00
YOUSSOU N'DOUR

THURSDAY, JULY 26
 DOORS 8/SHOW 9 • \$25.00
WARREN ZEVON & HIS BAND

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BEAT LOUNGE
EURO & ALTERNATIVE HAPPY HOUR
 • 6PM-8PM \$2 PINTS & SHOTS
 • DJ DANGEROUS DAN (1984) & SPECIAL GUESTS
 • EXOTICA 9pm-2am
 • 80s, FUNK, DISCO & HOUSE BY MOULTON STUDIOS & E DA BOSS
 • FEATURING "THE MEN OF EXOTICA" SHOW
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 • 6PM-11PM - DINNER & COCKTAIL SHOW STARRING "PURE ECSTASY"
 • 11PM - 2AM - URBAN GROOVES WITH RESIDENTS
 • DJ SWITCH & KEVIN ARMSTRONG

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 • 5PM-7PM COMPLIMENTARY APPETIZER BUFFET TIL 7PM
 • 6PM-10PM - FUNKY HAPPY HOURS
 • SOUL FUL HOUSE, RARE GROOVES - DJ REPETE, SEVEN & SOL
 • 10PM-2AM "SEQUENCE" URBAN GROOVE & HOUSE
 • HOSTED BY JASON FEBER, JEREMY & CLAUDIA DUENAS
 • DJ RANDY WONG IN MAIN ROOM
 FRONT: R TIGGER & THE ERECTOR SET

"GLITTER" HOUSE UPSTAIRS, HOSTED BY BOBECK,
 DJ NORM STRADLEY, BEN DOREN & CHARLES B

DINNER-JAZZ FUSION
 • 6:30PM - 9:30PM UNIQUE MODERN JAZZ & ORIGINALS
 NO BAND TONIGHT

TEXTURE 9:30PM - 2AM
 • HOUSE BEATS, LATIN, URBAN GROOVES
 • HOSTED BY EDDIE SOTO, GEORGE BURNS, & CLOCKWORK EVENTS
 • DJS CMJ, SMOOVE, DOUBLE K, BEN DOREN, RAFAEL
 • LATE NIGHT DINING TIL 11PM & SUSHI BAR TIL 1AM

DEEP HOUSE PARTY
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 SEE YOU NEXT THURSDAY

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music
calendar

Saturday 30

From page 79

Scott Miller and Kenny Kessel, Anton Barbeau, Belle Da Gama Starry Plough. 9:45pm, \$6. 125 Records showcase. Shady Lady, Fill-Up Phil Blake's. 9:30pm, \$5.

Jazz/new music

Bo Grampus Atlas Cafe. 4pm.
Terrence Brewer Trio Café Claude. 7:30pm.
Faye Carol Bruno's. 10pm, \$7.
Fillmore Street jazz festival Fillmore between Jackson and Eddy; (800) 731-0003. 10am-6pm. With the Lee Winner Quintet, Sonny Lewis and friends, and others. Through Sun/1.
Gennaro Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Jeanne Hoffman Moose's. 8pm. Also Tues/3.
'JazzZoo' San Francisco Zoo, Sloat at 45th Ave; 753-7080. 6pm, \$35-45. With the Randy Vincent Quartet, Clint Baker New Orleans Jazz Band, and others.
Josh Jones Quartet 850 Cigar Bar. 9pm.
Steve Lacy Quintet Noe Valley Ministry. 7 and 9:30pm, \$18-20.
Michael LaMacchia Trio Cobalt Tavern. 7:30pm.
Elaine Lucia Shanghai 1930. 7:30pm.
Pilar Pfaf's. 8pm, \$10.
Raw Deluxe Eastside West. 9pm.
Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8:30pm, \$15.
Snake Trio Circadia. 9pm, \$3.
Ronald Wilson Quintet Les Joulins. 8pm. Also Mon/2.
Peter Yellin Quartet Jazz at Pearl's. 9pm.

Bay Area

Kenny Burrell Quartet Yoshi's. 8 and 10pm. Through Sun/1.
Joel Dornham Octet Pacific Coast Brewing Company, 906 Washington, Oak; (510) 836-2739. 9pm.
Ducksan Distones, Anna and Susie Laraine and Peri Poston Anna's, 1801 University, Berk; (510) 849-2662. 8pm, \$3.
Minton-Levis Trio Cato's Ale House. 6pm.
Larry Steff Jazz Quartet Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.

Folk/world/country

Cables, Gabbit Dribblers Ivy Room. 10pm, \$5.
Caidrin Plough and Stars. 9pm.
Tito Garcia Cafe Cocomo. 8pm, \$13. With DJ Henry.
Cole McRory Eagle Cafe, Pier 39; 433-3689. 7:30pm.
Native Elements Pier 23. 10pm, \$5.
Sukay; Eddy Navia and friends Pachamama, 3543 18th St; 626-2122. 9:30pm.

Bay Area

Jim Hurst and Missy Raines, Due West Freight and Salvage. 8pm, \$15.50-16.50.
Roberto Roena y su Apollo Sound Kimball's Carnival, 522 Second St, Oak; (510) 444-6979. 8pm, \$25-28. Through Sun/1.
Tropical Vibrations Ashkenaz. 9:30pm, \$11.

Dance clubs

Backflip 10pm, \$5. House music.
Bohemia 1624 California; 474-6968. 10pm-2am, \$10. House, hip-hop, and '80s music with Eddy.
Bottom Heavy The Top. 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some. 10pm-2am. U.K. garage and drum 'n' bass with rotating residents.
Cellar at Johnny Foley's 10pm-2am, \$5. Neo spins techno, hard house, and trance.
Cheetah Cellar. 9:30pm-2am. Dance music with Jerry Ross, Mind Motion, and others.
Eklektic Cat Club. 10pm-3am. Drum 'n' bass with residents and guests Roxanne and Expanse.
Electrolush Blind Tiger. 10pm-2am, \$5. House with rotating residents.
Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.
Flava Storyville. 10pm, \$8-10. Hip-hop with rotating residents.
Glitz Paradise Lounge. 9pm-2am, \$5-10. Rock 'n' roll party with performances by Blue Period, Venus Bleeding, All the Pretty Horses, and the Hell Brothers and DJ music by Danny Mack.

Continued on page 82

THE WARFIELD
NIGHTCLUB • RESTAURANT • BAR

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THIS SATURDAY! **SATURDAY, JUNE 30**
DOORS 7/SHOW 8

G3 2007
JOE SATRIANI • STEVE YAI • JOHN PETRUCCI

\$35.00 MAIN FLOOR / \$30.00 BALCONY
THURSDAY, JULY 5 DOORS 7/SHOW 8

RAMMSTEIN + GODHEAD
CROSSBREED

\$25.00 MAIN FLOOR / \$21.50 BALCONY
SATURDAY, JULY 21 DOORS 7/SHOW 8

Special guests Uncle Kracker & The Start

\$30.00 MAIN FLOOR AND BALCONY
THURSDAY, JULY 26 DOORS 7/SHOW 8
FRIDAY, JULY 27

2ND SHOW ADDED!

LUCINDA WILLIAMS

\$28.50 MAIN FLOOR / \$25.00 BALCONY
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everclear
~ with special guests ~
AMERICAN HIPPIE MAYFIELD FOUR + FLIPP

\$25.00 MAIN FLOOR & BALCONY
SATURDAY, AUGUST 4 DOORS 8:30/SHOW 8

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THURS. & FRI. JULY 5 & 6
DOORS 8 / SHOW 9 • \$25

BEBEL GILBERTO
DJ FRANKY BOISSY

SAT. JULY 7 • DOORS 8 / SHOW 9 • \$17

ROOMFUL OF BLUES
LADY BIANCA

WELCOMES TUES. JULY 10 • 18 & UP
PAPASCENE DOORS 7 / SHOW 8 • \$13 ADVANCE / \$15 DOOR

OCEAN COLOUR SCENE

FRI. JULY 13 • DOORS 8 / SHOW 9 • \$18

LOS AMIGOS INVISIBLES
FIVE POINT PLAN

WELCOMES SAT. JULY 14 • DOORS 8 / SHOW 9 • \$15

THE WHITE STRIPES
KALX HOLLY GOLIGHTLY
VON BONDIES • WAXWINGS

SAT. JULY 21 • DOORS 8 / SHOW 9 • \$15

RACHID TAHA

MON. JULY 23 • DOORS 7 / SHOW 8 • \$15

TRANS-GLOBAL UNDERGROUND

FRI. JULY 27 • DOORS 8 / SHOW 9
\$16 ADVANCE / \$18 DOOR

CASINO ROYALE

WELCOMES SAT. JULY 28
DOORS 8 / SHOW 9 • \$20

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Nightly

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\$2.50 Pints Mon.-Fri.
3:30 - 6:30

\$2.00 Pints Tuesday
ALL DAY

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friday, july 6
8:00pm

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UNIVERSITY OF CALIFORNIA AT BERKELEY

FOR THE COMFORT AND SAFETY FOR ALL, THE FOLLOWING ARE NOT ALLOWED AT THE GREEK THEATRE: BOTTLE, CANS, ALCOHOL, RECORDING EQUIPMENT AND LAWN FURNITURE. FOOD AND BEVERAGES WILL BE ALLOWED IN SMALL, COLLAPSIBLE CONTAINERS ONLY PRODUCED IN ASSOCIATION WITH CAL PERFORMANCES.

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A DOLLAR FROM EACH TICKET SOLO WILL BE DONATED TO THE SEVA FOUNDATION

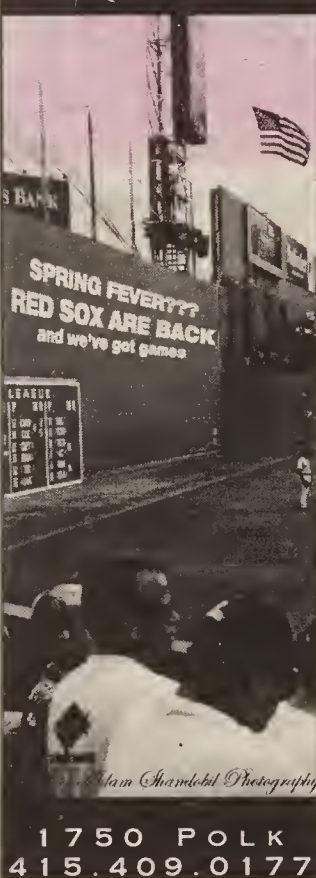
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Automatic Seven
w/ Michelle Eats Fire

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Uncle Fat Mom
w/ Fatty Acid
"A night of Old School
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Fri 6/29
Ashtown
Featuring Chris Clouse

Sat 6/30
Smurfy Brown
80's & 90's

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LARGEST DANCE CLUB
Wednesday June 27
Wednesday Night Sessions
Featuring Guest DJs
JZ
(Red Melon Records)
Plus rotating residents
Sammy K, Leonard, Hoagie & David Mahia
Thursday June 28
5150
Featuring
BOZHO
Plus Residents ALMIR & DJ MFR
Disco Dance Party!
Downtempo Happy Hour 6-9pm
DJ Blue & Special Guests

Friday June 29
SHAKE
With DJs ELIJAH MAYHEW, JEREMIAH
TIM DAWG & JONENE
Saturday June 30
3 Degrees Global Presents
"SOME CALL IT HOUSE,
WE CALL IT HOME"
Featuring MONNA, SERAPHINE,
ALAN DEL CORAZON (The Mad Thinker)

Sunday July 1
FAME 4-2am
FAME presents FREEDOM
Featuring Miguel Migs, Mauricio, Foxsee,
Patrick Wilson, Filthy Rich, & Rasoul

Tuesday July 3
FRIZAR by Orangeage
With Progressive House, Techno, Trance
Resident DJs J-Miah, Barefoot
Cerrealean & Jeff Richmond
Available for Private Party

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AVAILABLE FOR PRIVATE PARTY



CALLING ALL ROCKERS!!!
SUNDAY JULY 8TH
ROCK & ROLL BBQ
GET OFF YOUR ASS....
Rock out & drink beer & win a red, white & blue dildo.
• A Benefit show for the Rambler •
(A Mobile, Community, Rock Venue)

FEATURING
HAMMERS OF
MISFORTUNE
TRIBE 8
AC/D SHE
THE PHANTOM
LIMBS
LOST GOAT
& Special Guests
w/ M.C. LYNNE BREEDLOVE

\$10 BBQ Starts @ 3pm
Music Starts @ 5:30pm sharp
Rock 'N' Roll Raffle • Cornball Contests

The Pound SF
100 Cargo Way @ 3rd/826-9202

music calendar

Saturday 30

From page 81
Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.
Lights Out Light. 839 Geary; 474-3216. 6-10pm. Funk music with residents Jason Douglas and Rogue and rotating guests. 10pm-2am, \$10. Progressive house and trance with Taj.
Luscious Club Six. 9:30pm-4am, \$10-15. With Andres Octavio, Dharma, Hector Morales, and Dutch, and a live performance by Xroads.
Mango El Rio. 3pm-2am, \$10. Marathon party with DJ music by Chili and Edaj, a performance by Julio Bravo y Orquesta Salsabor, and complimentary barbecue.
Manuva Social Club Hush Hush Lounge. 9pm, \$5. Funk, hip-hop, and dancehall with Ren the Vinyl Archaeologist, 4AM, and Parnell Jackson 27.
Metronome Ballroom 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.
Night on the Round Table 111 Minna St. 8pm-2am. House music with David Harness and Said.
Om Grown Decibel. 699 Market; 547-1407. 9pm, \$15-20. See Critic's Choice.
Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.
Pow! A Cocktail Lounge 9pm, \$3. House music with Fadrian and Sutate.
Release Ten 15 Folsom. 10pm-6am. With Scott Bond.
Remedy Big Heart City. 9pm-4am. House, soul, and R&B with residents.
Rhum Boogie An Sabin. 9pm-2am, \$5. Teresa, Bristol Jason, and Simon DK spin funk and deep house.
Royale 9:30pm-2am. Dance music with Willie and Ted Shred.
Rubber Curtain Odeon. 3223 Mission; 332-5800, ext 211. 9pm-2am, \$5. Steady P, Toph One, Tommy Guerrero, and Gadget spin hip-hop, soul, and rock 'n' roll.
San Francisco Butter. 9pm. With rotating residents Lele, Dano, JZ, David Coleman and Sen-sei.
Second birthday party Amnesia. 8pm. Punk rock and Brit-pop with Mike.
Sister 26 Mix. 10pm, \$10. Tektrix, Moody Eva, and Forest Green spin neuro-funk and house.
Stone Soul Saturday Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.
SubZero Sno-Drift. 10pm-4am, \$15. With Miles Holloway and Elliot Eastwick. See 8 Days a Week, page 62.
Summer Dreams Jelly's. 9:30pm-2am, \$10-15. Thomas Trouble, Nebbia, Girlie, and Stingray spin progressive house.
Supastar Sacrifice. 10pm-2am, \$5. With local DJs.
Texture Glas Kat. 9:30pm-2am. Latin, house, and hip-hop with residents.
Universe Club Townsend. 9:30pm-7am, \$20. House music with David Harness.

Classical

San Francisco Opera War Memorial Opera House, 310 Van Ness; 864-3330. 1pm, \$23-165. See Wed/27. Also 8pm, \$23-165. See Thurs/28.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. See Fri/29.

Bay Area

Marvin Sanders and Vera Berheda Festival Gallery, 2200 Shattuck, Berk; (510) 486-0411. 7:30pm, donation. The flutist and the pianist give a concert as part of the Berkeley Arts Festival.

sunday 1

Rock/blues/hip-hop
Blues Jam Blue Lamp. 9:45pm. With Pimp Daddy Jesus.
Blues Jam Skip's Tavern. 4pm. With Regi Harvey and Thunder Blue.
Bootcuts, Milktooth, Pedalsped, Double D Paradise Lounge. 9pm.
Faint, Pleasure Forever, Soiled Doves Bottom of the Hill. 9pm, \$8-10.
DJ Harvey, Defenders of the Faith, Thumbtack Smoothie Kelly's Mission Rock, 817 China Basin; 626-5355. 6pm, \$15. See 8 Days a Week, page 62.

982 MARKET ST
SAN FRANCISCO
SHOW INFO 415-775-7722

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NIGHTCLUB • RESTAURANT • BAR

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SEMI-DRIFT

RAMMSTEIN
+ **GODHEAD**
WITH SPECIAL GUEST **CROSSBREED**

JULY 5 DOORS 7
SHOW 8

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WED 6/27 • 9 PM/8:30 DOORS • \$16 ADV/\$18 DOOR

PINK MARTINI
3 LEG TORSO
THU 6/28 • 9 PM/8:30 DOORS • \$12

THE EX KFCJ
THE BLACK HEART PROCESSION
ERASE ERRATA
FRI 6/29 • 9:30 PM/9 DOORS • \$13 ADV/\$15
AGES 18 & OVER • I.D. REQUIRED

PRIDE & JOY
TWO NIGHTS! SUN 7/1 & MON 7/2 KALX
9 PM/8:30 DOORS • \$15

RED HOUSE PAINTERS
VAPORTRAIL (7/1)
BUILT LIKE ALASKA (7/2)
THU 7/5 • 9 PM/8:30 DOORS • \$12

SEX MOB
WILL BERNARD & MOTHERBUG
SCOTT AMENDOLA BAND
TWO NIGHTS • FRI 7/6 & SAT 7/7
9PM/8:30 DOORS • \$13

UNWOUND
RAINER MARIA JUNO
SUN 7/8 • 8 PM/7 DOORS • \$15

PETER HIMMELMAN
JIM GREER
BUY TICKETS VIA FAX: 415-885-5075
(VISA/MC ONLY • \$1.50 PER TICKET)
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WEB: WWW.TICKETWEB.COM

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Wed. 6/27
HANUMAN
9pm

Thurs. 6/28
COLE TATE BAND
9pm

Fri. 6/29
ZAKARIA HOOKER
9:30pm

Sat. 6/30
MATT NATHANSON BAND
w/ KRISTIN BATTERSBY BAND
Opening: Heather Combs
9:30pm

Sun. 7/1
JULES BROUSSARD
4pm-8pm

Mon. 7/2
ACOUSTIC SYNDICATE
9pm

Tues. 7/3
RED I
9:30pm

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Mondays
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\$2 shots

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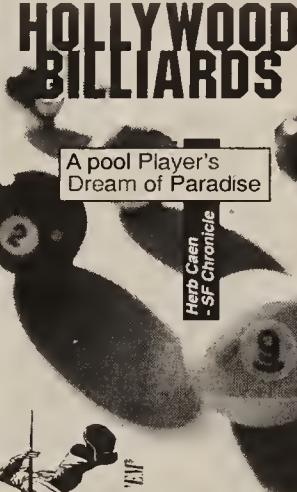


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music. New Summer Menu.
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W 6.27	DRUMS 'N SPACE TWELVE INCHES & A TIRELESS TONGUE PLUS DJ LITTLE TIM
Th 6.28	Re-Mix showcasing the best in retro party bands Tainted Love every Thurs June - July the 80's come ALIVE with the high energy Tainted Love
F 6.29	Mystery Machine Productions & Sunset Promotions present... JIVE "an evening of summer funk" from Double 60
SA 6.30	Boomshanka "a full-on funk machine." Sally Simpson, Jambase
Funk/ Jam 10	
TU 7.3	JAMBASE PRESENTS... UMPHREY'S MCGEE "an original sound of evil-funk, atonal estimate rock and ethereal groove... the danceable, elating sound distinct to Umphrey's McGee." JAMBASE ADVANCE TICKETS @ JAMBASETICKETS.COM

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Th 5	Tainted Love
F 6	Escape from New York
Sa 7	Caleb Klauder
Su 8	fiction
Tu 10	Uquid Foundation / Starvin' Like Marvin / Suite 304
W 11	Larry / Single Malt Band
Th 12	Tainted Love
F 13	Christmas in July
Sa 14	Drums & Tuba w/ DJ Gordo Cabeza + Mr. Trent
Tu 17	Ten Mile Tide / Kiss the Girl / The Rindy Pelsers Show
W 18	Point Les Camp (formerly Black Noise)

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music calendar

Sunday 1

From page 82

Ira Marlowe, Hand to Mouth, Jeff Gutman
Band Hotel Utah, 8:30pm, \$5.
Red House Painters, Vaportrail Great American Music Hall, 9pm, \$15. Through Mon/2.
Salem Lights, Disbelievers Kimo's, 8:30pm.
Simon Says, Darwin's Waiting Room, Unloco, Switched Pound-SF, 7pm, \$7.
Spike 1000, Stereomud, Enda Slim's, 8pm, \$5.

Bay Area

Phil Lesh and friends, Disco Biscuits, Les Claypool's Frog Brigade UC Berkeley, Greek Theatre, Berk; (415) 421-TIXS. 1pm, \$30.
Mo'Fone Cato's Ale House, 6pm.

Jazz/new music

Dpie Bellas Top of the Mark, 8:30pm, \$8.
Walter Earl Enrico's, 7pm.
Fillmore Street jazz festival Fillmore between Jackson and Eddy; (800) 731-0003. 10am-6pm. See Sat/30.
Ezra Gale Quartet Albion, 3139 16th St; 552-8558. 6pm.
Mike Greensill and friends Moose's, 7:30pm.
Robin Hodes' Apollo Jazz Group Jelly's, 4pm.
Jeanne Hoffman Moose's, 12:30pm.
Josh Jones Bacar, 448 Brannan; 904-4100. 8pm.
Shan Kenner Trio Vesuvio Cafe, 255 Columbus; 362-3370. 4pm.
Live Wire Starlight Room, 8pm.
Love Motel Rassellas, 6pm.
Rod Modica and friends Simple Pleasures Cafe, 8pm.
Jovino Santos Neto California Palace of the Legion of Honor, Lincoln Park; 392-4400. 7pm, \$18-23.
Larry Q'Leno Piano Bar, 1092 Post; 771-2022. 4:30pm.
Mitch Schriff and Alexander Smith Carla, 7pm.
Ted Shafer's Dixieland Jazz Band Les Joulins, 8pm.

Bay Area

Kenny Burrell Quartet Yoshi's, 2 and 10pm.
'Center of Sound No 2' Oakland Asian Cultural Center, 388 Ninth St, Ste 290, Oakl; (510) 208-6080. 8pm, \$10-12. See 8 Days a Week, page 62.
Christy Dana Quartet Berkeley Pier, University at Seawall, Berk; (510) 649-3929. 11am. Berkeley Arts Festival.

Folk/world/country

Azabache El Rio, 4pm, \$8. With omnivore BBQ at 3pm.
Chorotime Bistro E Europe, 7:30pm.
Tony McMahon Johnny Foley's, 9pm.
Seisiun Plough and Stars, 9pm. With Suzanne Cronin and friends.

Bay Area

Roberto Roena y su Apollo Sound Kimball's Carnival, 522 Second St, Oakl; (510) 444-6979. 8pm, \$20-23.

Dance clubs

Bionic The Top, 10pm-2am. With Solar, Mark E. Quark, and Iz.
Booty Base Beauty Bar, 10pm-2am. Electro and bass with Paz 38, Saiki, and guests.
Brainwash 5-8pm. Turtle spins drum 'n' bass.
Broadway Studios 9pm. Argentine tango.
Dance lesson at 7pm.
Club Havana Jelly's, 4pm, \$7.
Compression An Sihin, 6-10pm. Rave music with residents. 10pm-2am, \$3. Drum 'n' bass with rotating residents.
Devotion Endup, 8pm-2am, \$10. House music with resident Ruben Mancias.
Dub Mission Elbo Room, 9pm-2am, \$8. Dub and reggae with Spliff Skankin', I-Vier, and Sep.
Freedom Galaxy, 6pm-2am. House music with rotating residents.
Karma Bas, 10pm, \$5. Funk and house with Jerry Ross.
Katnip Cat Club, 9pm, \$4-6. With Junkyard, Neel N. Kizmiat, and Al Gee.
Loqui Celler, 9pm-2am, \$5. With Fil La-torre, Mary Watts, Inhuman, and David Javate.
Metronome Ballroom 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.
Pleasuredome Club Townsend, 9pm-6am, \$15. With Neil Lewis and Jeff Johnson.

Continued on page 86

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music
calendar rock, jazz, folk/world,
dance clubs & classical

Sunday 1
From page 84

Rebirth 330 Ritch. 10pm. Soul and hip-hop
with Henry, Joe Quixx, Kevvy Kev, and Will.
Rehab Sno-Drift. 2-8pm. With rotating
residents.

Reggae Sundaze Nickie's BBQ. 9pm-2am,
\$5. Reggae music spun by DJ King David,
General Patton, and other residents.

Sand Light. 839 Geary; 474-3216. 10pm.
With Charlie Bucket and guests.

Selector Sundays Blind Tiger. 9pm-2am,
\$5. With the Unsung Heroes.

Spundae Ten 15 Folsom. 9pm-6am, \$5.
Subzero Frequencies Hush Hush Lounge.
8pm-midnight, \$5. Electro and experimen-
tal with Unipod, Concepts, and Dagny.

Sundance Saloon King Street Garage. 6-
11pm, \$5. Country dancing with rotat-
ing residents.

Ian Brennan show Brainwash. 9pm.
'Brokedown Opry' Kimo's. 9pm. Open mic.
Clumsy, Amcray, Phil Crumar Bottom of the
Hill. 9pm, \$5.
Open mic Hotel Utah. 7:30pm. With Dayla
Soul.
Open mic Skip's Tavern. 7pm. With Regi
Harvey.
Red House Painters, Built Like Alaska Great
American Music Hall. 9pm, \$15.
Spineshank, Chimiara, Ill Nino, No One,
Switched Pound-SF. 7pm, \$10.

Jazz/new music

Hal Bigler San Francisco Brewing Company.
8pm.
Burgener-Phillips-Schütz String Trio ODC
Theater, 3153 17th St; 863-9834. 8pm, \$12-
15. See 8 Days a Week, page 62.
Clairdee and Ken French Enrico's. 7pm.

critic's choice: music

Richie Hawtin
Sat/30, Decibel

Growing up across the river from Detroit in Windsor, Canada, provid-
ed Richie Hawtin with an education in techno direct from the
music's birthplace. For originators such as Juan Atkins and Derrick
May, techno was a conceptual art form describing the future through
constant experimentation and innovation. Hawtin has continued this
spirit with his explorations of the more minimal side of dance music.
His compositions place as much importance on the space between
sounds as on the sounds themselves. Hawtin, however, does not limit
his musical experiments to the studio; he also brings them to the
dance floor. His DJ sets over the past four years have included a 909

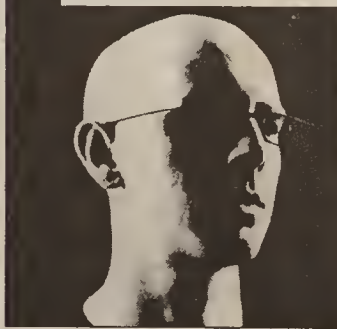


PHOTO BY J. COLLIERE

drum machine and an effects box
that he programs and mixes live on
top of his records. Hawtin brings his
decks, EFX, and 909 to Om Grown
for a night of music that appeals to
your sense of art as well as your
need to groove. Joining him are fel-
low Canadian Fred Everything and
local DJs Andy Caldwell, Fluid, SOS,
Michael Anthony, and Jon Williams.
9 p.m., 699 Market, S.F. \$15-\$20.
(415) 547-1407. (Joe Salas)

Sunday School Sno-Drift. 8pm-4am, \$10.
House and downtempo with residents.
Sushi 26 Mix. 7-midnight, \$5. With DJ
Gray and rotating residents.
T-Dance Endup. 6am. House music with
rotating residents.
Therapy Glas Kat. 9pm-2am. With Heather,
John Howard, Luke, and others.
Wet Backslip. Noon-9pm. Matty Heilbronn
II and various residents spin house.

Classical

Raymond Garner St. Mary's Cathedral, 1111
Gough; 567-2020, ext 213. 3:30pm. The or-
ganist give a recital.
Handbell Ensemble Sonos First Unitarian
Church, 1187 Franklin; 771-3352. 4pm,
\$10-50. See Fri/29.
Robert Howard and Soren Green CMC, 544
Capp; 647-6015. 4pm, \$5-10. The cellist
and the clarinetist perform works by
Shostakovich and Prokofiev.
Pocket Opera Temple Emanu-El, Martin
Meyer Auditorium, 2 Lake; 575-1102. 3pm,
\$13-27. The opera performs Verdi's final
work, Falstaff.
San Francisco Opera War Memorial Opera
House, 310 Van Ness; 864-3330. 7pm, \$23-
165. See Fri/29.
San Francisco Symphony Sigmund Stern
Grove, 19th Ave at Sloat; 252-6252. 2pm.
George Daugherty directs the symphony in
works by Mendelssohn, Ellington, and oth-
ers as part of the Stern Grove Festival.

monday 2

Rock/blues/hip-hop

American Steel, Black Cat Music, One
Time Angels Cafe du Nord. 10pm, \$5. CD-
release party.

Contemporary Jazz Orchestra Jazz at Pearl's.
9pm.
Ruth Davies and Kevin Gibbs Moose's. 8pm.
Walter Earl Group Black Cat. 9:30pm.
Oick Fregulia One Market Restaurant. 7pm.
Ezra Gale Trio North Star Restaurant, 288
Connecticut; 551-9840. 6pm.
Art Hirahara Bacar, 448 Brannan; 904-4100.
10pm.
Swing Session Starlight Room. 8:30pm.

Bay Area

Rory Snyder Quintet Yoshi's. 8 and 10pm,
\$10.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm. With
Andrew Freeman.
Hanuman Elbo Room. 9pm, \$5.
Cole McCrory Johnny Foley's. 8:30pm.
Liza Silva y Voz Oo Brazil Top of the Mark.
8:30pm, \$8.

Bay Area

'Celi' Starry Plough. 9pm. Traditional Irish
music.

Dance clubs

Club Dread Justice League. 9pm, \$10. Reggae
and dancehall.
Daiva 3121 16th St; 252-7740. 9pm. With
Consuelo Kevin.
D.Volution Pow! A Cocktail Lounge. 8pm-
2am. With Ms. Dress.
Grateful Oead Jams Nickie's BBQ. 9pm-2am.
Dark Star Dan plays rare Grateful Dead
tracks.
Milkshake Mondays Sno-Drift. 10pm-2am.
With Travis.
Rebound Paradise Lounge. 8:30pm.

g bar

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\$20/22
DOORS
AT 8PM
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ESHAM
NATAS • MASTERMIND • JACKY JASPER
- FRI 7/6**
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DOORS
AT 8PM
KEN BOOTHE
JIMMY RYLIE • DENNIS THE MENACE
- SUN 7/8**
\$22/25
DOORS
AT 8PM
SOCIAL DISTORTION
DEATH ON WEDNESDAY
- FRI 7/13**
\$18/20
LIZZY BORDEN
PSYPHERIA • SPARROW'S POINT
- SAT 7/14**
\$20/22
SOPHIE B. HAWKINS
THE SLOW PRISONERS
- FRI 7/20**
\$18/20
KY-MANI MARLEY
INNER CIRCLE
- SAT 7/28**
\$20/22
TOOTS & MAYTALS
EVERTON BLENDER
- TUES 7/31**
\$18/20
DOORS
AT 7PM
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MYSTIC • DWELE • FAT CAT
- WED 8/1**
\$20/22
FEAR FACTORY
DRY KILL LOGIC • PRIMER 55 • PUYA
- TUE 8/7**
\$18/20
DOORS
AT 7PM
GHOSTFACE KILLA
RAEKWON
- SAT 8/11**
\$50
DOORS
AT 3PM
CHUCK BILLY'S THRASH OF THE TITANS
ANTHRAX
STORMTROOPERS OF DEATH • PLUS MANY OTHERS
- FRI 8/24**
\$32/35
DOORS
AT 5PM
HOLIDAY IN THE SUN DAY 1
COCKNEY REJECTS
GBH • PLUS MANY OTHERS
- SAT 8/25**
\$32/35
DOORS
AT 4PM
HOLIDAY IN THE SUN DAY 2
THE EXPLOITED
SLAUGHTER & THE DOG • PLUS MANY OTHERS
- SUN 8/26**
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DOORS
AT 4PM
HOLIDAY IN THE SUN DAY 3
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JUSTIN TIME
DOORS OPEN AT 9PM. 21+
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MICROPHONE FIENDS

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★ SOULATI (FELONIOUS),
★ RAASHAN AHMAD (MISSION),
GENNESSEE (NOBLE HOUSE)
6PM. ALL AGES. FREE!

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REN THE VINYL ARCHAEOLOGIST
CLOCKWORK & JAH YZER
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music calendar

Monday 2

From page 86

Reggae Mondays Tunnel Top, 601 Bush;
982-2307. 9pm-2am. With Qwistar.
Rockin' Java 1821 Haight; 831-8842. 7pm.
Hip-hop and open mic.
Soap An Sabin. 9pm-2am. With Abe and
guests.
Star Lounge Up and Down Club. 10pm-
2am. \$5. DJ Henry and guests spin soul,
dancehall, and hip-hop.
Sumo The Top. 9pm. \$5. Hip-hop and funk
with guest Rasoul.
Tranquility Base 26 Mix. 9pm-2am. Ambi-
ent sounds with DF Tram and Jonas and
guest Nick Philip.
Tranquilo Amnesia. 10pm-2am. Drum 'n'
bass, downtempo, and abstract hip-hop
with Kamahele, Presha, and G.A.S.
Vroom El Rio. 8pm-midnight. Punk, funk,
and soul.

tuesday 3

Rock/blues/hip-hop

Amazing Crowns, Tiger Army, Sadies Bot-
tom of the Hill. 9:30pm, \$8-10.
Consolidated, Mark Pistel, Gilding the Lily
Slim's. 9pm, \$8. See 8 Days a Week, page 62.
'Divabands' Hotel Utah. 8:30pm, \$5. With
Fontain's M.U.S.E., True Margrit, and
Christie McCarthy.
Andrew Freeman Band Blue Lamp. 9:45pm.
Hammerdown Turpentine Paradise Lounge.
8pm. With Kathy Goldmark's All-star coun-
try jam in the upstairs lounge.
'New Roots to Hip-Hop' Last Day Saloon.
9pm, \$5. With Felonious.
999, Sick, Born Dead, Mad Parade Pound-
SF. 7pm, \$9.
Realistic Black Cat. 9:30pm.
Sonny Smith and Warm Wires Cafe du
Nord. 10pm, \$5.
Tzolkun Justice League. 9pm, \$15.
Umphey's McGee Tongue and Groove.
9:30pm, \$10.

Bay Area

Ledisi and Anibade Yoshi's. 8 and 10pm,
\$12. CD-release party.

Jazz/new music

Graham Connah Bacar, 448 Brannan; 904-
4100. 10pm.
Hot Club of San Francisco Enrico's. 7pm.
Jazz jam Beach Chalet. 6:30pm.
Jazzmine Gordon's House of Fine Eats, 500



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Wed: DJ Ted Shred
Rock vs. Hip Hop
Thurs: World Wide Lounge
- No Cover/World Beat
- Rotating DJs:
Popi Chocolate,
Corozon, Ron & Ruben
Sat: Soul/Solo/Funk/Hip-Hop.
DJ Willie & Ted Shred
Tues: FAMILIA -No Cover
Jazz Breaks/Soul/
Hip-Hop/Groove
Rotating DJs: Toph One,
Pouse, Wisdom, Zotch
& Ted Shred
21 & over
433-4247
1326 Grant Ave
Btwn. Vallejo & Green

Fit Lorenz Almost Big Band
Paul Mindrup
Kevin Rayhill
Lavay Smith and Her Red Hot Skillet Lickers
Swing Session
Bishop Norman Williams Quintet

Bay Area
pickPocket Ensemble

Folk/world/country
Acoustic Syndicate
Nobody from Ipanema
Sesuin
Traditional Irish jam session

Bay Area
Open mic

Dance clubs
Asia Africa Arabia
Blissville
Bohemia
Cocktail hour
Development
Down There
Familia
Fire on the Ice
Firestarter
Fracture
Frizer
Full Tuesdays
Impulse
Karamba
Node
Phuturo
Scope
Soul Samba
Substance
Was

Classical
Seth Muntorf

Classical
Seth Muntorf

wednesday 27

Benefits
Waterkeepers spring into action party and silent auction

Authors
Neil Gaiman

Bay Area
Joe Queman

thursday 28

Around town
Beneath Our Feet: An Archaeologist's Perspective of San Francisco History

Movie artists social support group
Transgenderism: A Feminist Issue

Bay Area
'Burn Your Bridges'
Thomas Kinkadee

Authors
Marjorie Meins

Erika Lopez
Magazine release party for Bitch
Anne Marino
Paul Duchacher

Bay Area
Paul Duchacher
Karen Tei Yamashita

friday 29

Around town
'Berkeley in the Sixties' carefree-carefree tour

summer in the city

We define summer as July, the city of San Francisco. But then summer. They add up to Summer in the City, the annual celebration of the city's greatest past and brightest future. From the San Francisco Symphony and the San Francisco Symphony Summer in the City 2001 Festival to the key events, Bay Area's Summer in the City is a celebration of the city's rich cultural and artistic heritage. The festival will feature a variety of events, including a concert by the San Francisco Symphony and the San Francisco Symphony Summer in the City 2001 Festival, a performance by the San Francisco Symphony and the San Francisco Symphony Summer in the City 2001 Festival, and a performance by the San Francisco Symphony and the San Francisco Symphony Summer in the City 2001 Festival.

BUGS BUNNY ON BROADWAY
George Daugherty
San Francisco Symphony

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Willy Chirino
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THE JULY 13 8PM
FRI JUL 20 8PM
SAT JUL 21 8PM

Sweeney Todd

Rob Fisher
George Hearn
Patti LuPone
Lisa Vroman
Davis Gaines
San Francisco Symphony and Chorus
Lonny Price

THE JULY 26 8PM
RUSSIAN SPECTACULAR
Keri Lynn Wilson
Chiao Ying Chang

FRI JUL 27 8PM
AMERICAN FANFARE
Keri Lynn Wilson
Kevin Cole
Mubilitat Sykes

SAT JUL 28 8PM
THE ELLEN IVERS BAND
The Ellen Ivers Band

SPECIAL EVENTS

SUN JUL 1 2PM
Stern Grove Festival presents
A FREE CONCERT AT SIGMUND STERN GROVE

Midsummer Magic
George Daugherty
Hebing Chen
San Francisco Symphony
Smith Sousa
Mendelssohn Suite
Night's Dream
Ellington Suite
Chen Gang and He Zhanhao
The Butterfly Lovers Concerto

WED JUL 4 8PM
SHORELINE AMPHITHEATRE
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JULY FOURTH AT SHORELINE
Red, White and Blues!
George Daugherty
Etta James
San Francisco Symphony
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San Francisco Symphony

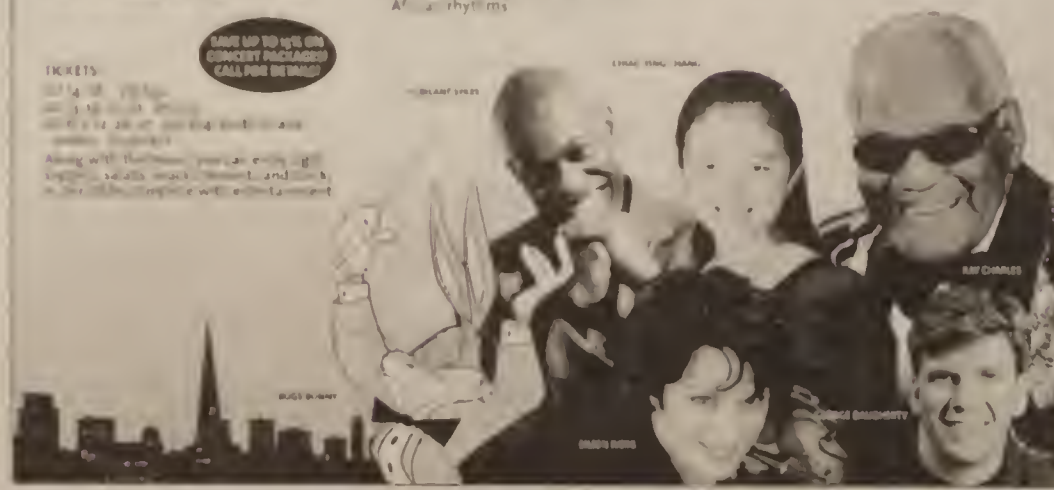
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TICKET WEB

Clara Bow
never said much.
 Hell,
HE DIDN'T HAVE TO.



The 6th Annual San Francisco Silent Film Festival, July 8, 2001, at the Castro Theatre
 Don't miss the original Hollywood icon in one of her finest roles. This year's festival features "It" starring Clara Bow as
 one of four films; all with live musical accompaniment. For tickets and information call 552-2075 or visit silentfilm.org.

THE SAN FRANCISCO
SILENT
 FILM FESTIVAL

Friday 29

From page 89

Benefits

Artists for World Peace benefit Ashkenaz, 1317 San Pablo, Berk; (510) 525-5054. 8pm, \$10. The fundraiser features musical performances by reggae group Obeyjah, Fountain's M.U.S.E., Jana Herzen, and Pi, as well as the Lunatique tribal belly dancers, among others.

Authors

Carole Meyers Barnes and Noble, 280 Metro Mall, 119 Colma, Colma; (650) 756-1228. 7:30pm, free. The author discusses *Weekend Adventures in Northern California*.

saturday 30

Around town

'Presidio Pasados' Presidio Main Post, Moraga at Arguello; 561-2703. 8am-5pm, free. San Francisco's 225th birthday and Mexican-Indian heritage is celebrated with guest speakers, exhibitions, cuisine, activities, and demonstrations; performances by Los Californios and Coro Hispano de San Francisco are among the highlights.

'Red Typhoon: A Modern Mixer' SFMOMA, Schwab Room and Haas Atrium, 151 Third St; 357-4086. 8-11:30pm, \$45-75. This high-concept evening party for art enthusiasts features a variety of exotic performers, including the White Crane lion dancers and musicians and DJ-performance artist Madam Ming.

'Soulunited' summer festival Bernal Heights Playground, 500 Moultrie; 206-2140. 11am-3pm, free. Enjoy music, games, food, and activities at this midday festival.

Bay Area

Brower day MLK Jr. Way between Center and Allston, Berk; (415) 788-3666, ext 260. Noon-5pm, free. The outdoor festival is dedicated to the late environmental activist David Brower.

'Rumi: Mystic and Romantic Love' St. John's Presbyterian Church, 2727 College, Berk; (707) 226-7703. 5pm, free. The author and professor gives a lecture on the topic.

Benefits

'Mad for It' cell space, 2050 Bryant; 430-1269, ext 4762. 8pm-2am, \$15. Some of the performers at this benefit for the Earth Island Institute and the Blue Water Network include DJs Ben Davis, Mindwave, and Scott Carelli and dance companies Anima Mundi and Za Za, with visuals by Spot and Visual Meditation.

Bay Area

Benefit for landmine removal Stork Club, 2330 Telegraph, Oak; (510) 444-7164. 8pm, call for price. Deer Hoof, Lies, Xiu Xiu, Owls, Sweet Science, and Rum Diary are some of the bands helping to raise funds for landmine removal along the Laos and Vietnam border.

'Party for the People' International House, 2999 Piedmont, Berk; (415) 788-3666, ext 260. 7pm, \$50. The benefit dinner, featuring Senegalese quartet Kasumai Bare, raises funds for environmental organization Earth Island and the annual Brower Youth Awards.

Authors

Martin Amis Booksmith, 1644 Haight; 863-8688. 7pm, free. The novelist discusses his memoir *Experience*.

Bay Area

Nicholas Clapp Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author discusses *Sheba: The Journey to the Desert in Search of the Legendary Queen*.

sunday 1

Benefits

Breast cancer research benefit Tuva Space, 3192 Adeline, Berk; (510) 649-8744. 8pm,

\$10. California and Chicago noise musicians such as Coeur, Vertonen, Seam Pith, Bran Pos, and John Wiese give a concert for the Howard Brown Health Center's Cancer Quality of Life study.

Authors

Sam Lightner Jr. Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960.

7:30pm, free. The rock climber gives a slide presentation on *All Elevations Unknown: An Adventure in the Heart of Borneo*.

Rick Riordan Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 5:30pm, free. The mystery writer reads from *The Devil Went Down to Austin*.

monday 2

Around town

'Eat What You Kill in the New, New Economy' Paragon Restaurant and Bar, 701 Second St; 626-6008. 6:30-9pm, free, RSVP suggested. Designers James Tucker, Fo Wilson, and Mark Murphy are the featured speakers at this mixer for industry professionals working to create a better post-dot-com economy.

'Extreme Joyce: Reading on the Edge' UC Berkeley, Clark Kerr campus, 2601 Warring, Berk; (510) 642-2754. 9am-5:30pm, \$15-25. Through Fri/6. The weeklong conference analyzes the work of the great Irish author and his lasting effects on world literature and society through conferences, lectures, and events. Call for more information.

tuesday 3

Around town

'Extreme Joyce: Reading on the Edge' UC Berkeley, Clark Kerr campus, 2601 Warring, Berk; (510) 642-2754. 9am-5:30pm, \$15-25. Through Fri/6. See Mon/2.

Authors

Meg Castaldo Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The novelist reads from *The Foreigner*.

attractions/kid

Crissy Field Center Presidio, Bldg 603, Mason at Halleck; 561-7690. Wed-Sun, 10am-6pm. Free. The national park, set in a restored tidal marsh, offers multicultural programs, activities, and resources that promote an eco-friendly environment. Sat: Ohlone instructor Lydia Bojorquez discusses "Xopow," or acorns, 10am-noon. \$6, registration required. Sun: Take a walking tour, "People, Parks, and Positive Change," 1-2pm.

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm, Thurs-Tues, 10am-6pm. \$6-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Fri: "Iron Science Teacher" pits instructors against one another, noon-1pm. **HANG kids summer arts programs** Canvas, 1200 Ninth Ave; 504-0070. Fri, 2-3:30pm. \$5. Children ages 4-8 can indulge their artistic sensibilities with a mixed-media activity, "Fishy Monoprints."

International music concerts Yerba Buena Gardens, Mission between Third and Fourth streets; 453-9678. Wed-Fri, 12:30pm. Free. Local and international musicians from Europe, Asia, and Latin American celebrate summer solstice with several concerts.

Make-A-Circus Dolores Park, 18th St at Dolores; 242-1414. Thurs, noon. Free. The circus, now in its 27th season, presents an afternoon of eclectic, interactive performances, including "Penelope Puddles Problematic Playground."

Puppet festival Yerba Buena Gardens, Mission between Third and Fourth Streets; 543-1718. Sat, noon. Free. Through August 26. The Caterpillar Puppet Company kicks off this summerlong festival with performances of *Three Little Pigs* and *Itty Bitty Variety Show*.

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. The museum has exhibits and activities for kids. Sat: "Saturdays Are Special" continues with "Water Play Day," 11am-3pm.

San Francisco Maritime Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Sat: Take a tour of the tugboat *Hercules*, 3-3:45pm.

Saturday art programs at the Legion California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 1-3pm. \$5-8 (under 12 free). "Doing and Viewing Art" discuss bouquets in art; "Big Kids-Little Kids" discuss medieval art.

'When Dinosaurs Roamed America' Metreon, Fourth St at Mission; 369-6000. Sat, noon-5pm. Free. The national touring exhibit brings interactive, dinosaur-themed games like fossils and 3-D puzzles to the young people of San Francisco.

Workshops for families De Young Art Center, 2501 Irving; 682-2483. Sat, 10:30am-noon. Free. This month's program imparts information on ancient art.

Young Performers Theatre Fort Mason Center, C-300, Marina at Laguna; 346-5550. Sat-Sun, 1pm. \$5-8. Through Sun/29. The theatrical company performs "Fairy Tale Odyssey," an adaptation of classics featuring Little Red Riding Hood to the Frog Prince. **Zeum** 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The media arts and technology center features activities for children, teenagers, and their families, including "CircleMaze" and "Hip-Hop." Wed: The fantasy film series continues with "The Borrowers," 12:30 and 3pm. Thurs: "Into the West" is shown, 12:30 and 3pm. Fri: "The Great Muppet Caper" is shown, 12:30 and 3pm. Sat-Sun: Chus Alonzo and Ku Tu Tra play nontraditional instruments, 2pm.

Bay Area

Bay Area Discovery Museum 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Fri-Sun 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children, including "The Science of Oz." Sat: "Adoptive and foster parents summer night" encourages acceptance of nontraditional families, 4-8pm. **Chabot Space and Science Center** 10000 Skyline, Oak; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. The state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. Sat: "Astronaut Training Camp" concludes with "Weightlessness Training" 12:30-2pm and 2:30-4pm. Sun: "Rockets" opens with various workshops, 12:30-2pm and 2:30-4pm. **Lawrence Hall of Science** Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including "T. Rex on Trial" and "Science in Toyland." Sun: "Summer Science Fundays" begins with a workshop on the science of toys, noon-2pm.

every week

Bay Area Radical Women study group Valencia Hall, 1908 Mission; 864-1278. Wed, 7pm. Free, \$4 for dinner. Through Wed/18. The local organization takes a look at *The Radical Women Manifesto: Socialist Feminist Theory, Program, and Organizational Structure*.

Brown bag lectures UCSE, HSW-300, 530 Parnassus; 476-4394. 12:10pm, free. The weekly lectures facilitate discussion between doctors and the public.

Chinese music lessons Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads ongoing lessons in traditional Chinese music for beginners.

Figure drawing session Spec's Twelve Adler Museum Cafe, 12 Saroyan; 391-3191. Sun, 1pm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

FOOT! Meet at Fairmont Hotel, 950 Mason; 637-5453. Daily, 1pm. \$20, reservations required. Experience the fun side of historical San Francisco during this comedian-led walking tour.

'Friday Night Skate' Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city. **Dashiell Hammett tour** Meet at northwest corner of SF Public Library, Main Branch, 100 Larkin; (510) 287-9540. Sat, noon. \$10. Take a tour through the detective author's favorite haunts with a guide dressed like Sam Spade.

Hawaiian chorus singing Bethany United Methodist Church, 1268 Sanchez; 701-7011. Mon, 7:30pm. \$15 for monthly membership. The Na Leo Nahenahe is looking for new members to join its Hawaiian chorus; previous experience and the ability to speak Hawaiian are not required.

'Improve Your Public Speaking Skills' Parsons Brinckerhoff, 303 Second St, Suite 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

'Introduction to Buddhist Meditation' Various locations; 585-9161. Mon-Wed, call for times. Donation. Learn about philosophy and meditation during this ongoing drop-in class.

Jazzmasters workshop Enrico's, 504 Broadway; 982-6223. Wed, 3:30pm. Free. Local musicians conduct a free seminar every week; today's installment is led by Calvin Keys.

Lyric 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. The center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic-making projects.

Mission trail mural walk Precita Eyes Mural Arts Center, 2981 24th Street; 285-2287. Sun, 11am. \$2-8. Tour more than 50 murals in the Mission during this six-block walk.

Quicktricks bridge club Metropolitan Community Church, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. The weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group. **'Shakespeare-E-Oke'** Argus Lounge, 3187 Mission; 824-1447. Mon, 9:30pm. Free. Join a group reading of the Bard's oeuvre. **'Thursday Showcase'** United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am. Free. The outdoor bazaar and flea market offers antiques, collectibles, crafts, and import items.

Tsunami water polo Hamilton Pool, Post at Steiner; 875-7075. 11am, call for price. Join this gay and lesbian friendly water polo team for a day of practice and fun.

'Vampire Tour' Meet at Grace Cathedral, 1100 California; (650) 279-1840 or sfvamp-tour@yahoo.com. Fri-Sat, 8pm. \$15-20. "Mina Harker" leads this supernatural tour through Nob Hill.

Bay Area

Oakland Asian marketplace Frank Ogawa Plaza, 14th St at Broadway, Oak; (510) 238-4948. Fri, 11am. Free. Handmade arts and crafts locally produced can be procured here.

Parenting classes Bananas, 5232 Claremont, Oak; (510) 658-7353. Mon, 7-8:30pm. Free. These year-round classes feature a new topic led by a facilitator, as well as group support.

Turning Point Career Center orientations YWCA, 2600 Bancroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. Orientations outline the various job-seeking resources available to the public.

Young queer women's group Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. Tues, 8-9:30pm. Free. Women of all ages who are coming out as lesbians or questioning their sexuality are invited to join this discussion and support group.

Continued on page 92

BUTTERFLY BENEFIT CONCERT
FOR MUSICIANS & FINE ARTISTS
FOR WORLD PEACE
FRIDAY
JUNE 29

OBEYJAH
"Lot Jah Rise" Reggae

DivaBand's FONTAIN'S M.U.S.E
"Firetrance" CD Release with:
Special guests OTOYA GRACE and ASHIRA AKABA

JANA HERZEN
world rock/folk/funk
with Babatundé Loá
Peter Fujiti and
Red Doherty

Thalercrazychick
PI

MAIA
the dancer

HAJINGA
the Magician

ZAPHYR
acrobatics

LUNATIQUE
tribal belly
dance

8pm

in berkeley at
ASHKENAZ
1317 SAN PABLO
(510) 528-7730

\$10 (in advance) / \$12-20 (at the door)

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art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Extended hours until July 15: Sun-Wed, 11am-5pm; Thur-Sat, 11am-8pm. \$7, \$4 seniors and students, free for 12 and under and members. "Annie Leibovitz: Women." More than 80 portraits by Annie Leibovitz. "2001 Mother Jones International Fund for Documentary Photography Awards." An exhibition of photographs by the 2001 award recipients. Both exhibits through July 15.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (extended hours until Sept 12: Thurs-Sat, 9:30am-9pm; first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Carpets from China." Ten Chinese rugs from the 19th and 20th centuries. Through Sun/8.

California Historical Society 678 Mission; 357-1848. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for six and under and members. "The Big Orange." Orange crate labels. Through Sept 30.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 11 and under (free Tues). "Marks of Creativity: Recent Acquisitions of California Drawings." Various works by California artists. Through Aug 26.

De Young Art Center 2501 Irving; 750-7640. Tues-Sat, 10am-4:45pm. Free. "Sirron Norris." Recent paintings. Ongoing.

Jewish Museum San Francisco 121 Steuart; 543-8880. Sun-Thurs, noon-5pm. \$3-4, free for 12 and under and members. "Sophie Calle: Public Places — Private Spaces." Installation of photographs and texts by the French conceptual artist. Over the past 20 years or so Sophie Calle has made performance-based pieces that involve snooping, stalking, following, interviewing, and revealing the secret lives of others — as well as herself. The show includes a range of pieces from Bay Area collections, including some of her first pictures, taken in a graveyard in Bolinas, where she lived in the late 1970s. The centerpiece of the show is a 1996 project called *Erwut* that taps into zones charged by religious and nationalist beliefs. Through Thurs/28. (Helfand) "My Own Private Eye: Youth Photographers Explore San Francisco." Works by young artists. Through Thurs/28.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Il maestro e l'allievo." Works by Oskar Kokoschka, Silvio Loffredo, and Marco Sassone. "Parole e immagini futuriste dalla collezione Wolfson." Futurist words and images from the Wolfson Collection. Both exhibits through Sun/8.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (extended hours until Sept 6: Fri-Tues, 10am-6pm; Thurs, 10am-9pm). \$10, \$7 seniors, \$6 students, 12 and under and members free (free first Tues; half-price Thurs, 6-9pm). "010101: Art in Technological Times." Recent work by 35 contemporary international artists, architects, and designers. Through Sun/8. Works on "010101" Web site viewable through 2001 at www.sfmoma.org.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Tues). "Elevated." Newly commissioned works by San Francisco graffiti artists. Through July 14. "Roots, Rhymes and Rage:

the Hip-Hop Story." Handbills, costumes, turntable technology, and other artifacts exploring hip-hop's origins and its impact on popular culture. Through Aug 12.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Ancestral Ascent." Site-specific installation by Sophia Tsavalas. Through Nov.

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through Sat/30.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Rustler Range Mastodon Project." A behind-the-scenes look at the natural sciences department staff as they create a mastodon exhibit. Through Sat/30.

galleries

Opening

The Art Room 1072 Geneva; 333-9363. Wed, 3-6pm; Sat noon-2pm. "Uganda's International Art Renaissance," 42 paintings by Ugandan artists. July 2-Dec 21.

Build 483 Guerrero; 863-3041. By appt only. "Point Blank," photography by Su Evers, Jackie Gratz, Dusty Lombardo, and Rebecca McBride. Through Fri/29. "Dream by Dream," installation by Loren Chasse and Jason Honea (reception Sat/30, 7-9pm). June 30-July 13.

Canvas Cafe Gallery 1200 Ninth Ave; 504-0070. Mon-Wed, 11am-7pm; Thurs-Fri, 11am-9pm; Sat-Sun, 10am-9pm. "Doggie Daze," recent Doggie Diner paintings by Anna Conti. Through Wed/27. "Summer Show," group show by Bay Area artists (reception Thurs/28, 7-9pm). June 28-July 25. Changing exhibit of original artwork by emerging Bay Area artists. Ongoing.

Joseph Chowning Gallery 1717 17th St; 626-7496. Call for hours. Watercolors by Stanton MacDonald-Wright. Through Thurs/28. "Introductions 2001," works by Ellen Singletary (reception July 14, 11am-5pm). June 30-Aug 2.

Hespe 1764 Union; 776-5918. Wed-Sat, 11am-6pm; Sun, noon-5pm. Recent works by Izumi Sakai (reception Thurs/28, 6-8pm). June 28-Aug 13.

Meyerovich 251 Post, Fourth fl; 421-7171. Mon-Fri, 9:30am-6pm; Sat, 10:30am-5:30pm. "San Francis: Spontaneous Color," color aquatints, monotypes, and watercolors. Through July 16. "Henry Moore: Works on Paper," drawings and color lithographs. June 27-Sept 15.

New Langton Arts 1246 Folsom; 626-5416. Wed-Sat, noon-5pm. "LifeLike," works that explore the boundaries between the natural and the artificial (reception Thurs/28, 6-8pm). June 27-July 28. See 8 Days a Week, page 62.

ODC Theater Gallery 3153 17th St; 626-6745. Thurs, 3-5pm; Sat, 3-6pm. "Pic Ho, Urban Rhizomes," photographs by Pic Ho. Through Sat/30. "Debarbed Repose," collages and cutouts by Stefan Komozzi. June 30-July 29.

San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. Djerassi resident artists pages and the sculptural works by Cheryl Coon (reception Fri/29, 5:30-8pm). Through Aug 4.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Imagine That," all-media digital art works. Through Sat/30. "Age of Innocence," mixed-media works (reception July 12, call for hours). July 3-July 28.

Don Soker Contemporary Art 49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Unseen," photographic installation by Heidi Struble (reception July 14, 3-5pm). July 3-29.

Velvet da Vinci 508 Hayes; 626-7478. Tues-Sat, noon-6pm; Sun, noon-4pm. "Bounce," installation by Hilary Pfeifer; new jewelry from April Higashi (reception Fri/6, 6-8pm). July 1-31.

Vorpal 393 Grove; 397-9200. Tues-Sat, 11am-6pm. New paintings by Kathleen Dunne. Through Sat/30. "Jesse Allen: A Retrospective," (reception July 12, 5:30-8:30pm). July 1-Sept 1.

Bay Area

ACCI 1652 Shattuck, Berk; (510) 843-2527. Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm. "Dream Language," abstract art by Sidney Ferrell, Vannie Keightley, Naomi Policoff, William Shinn, and Peggy Yandell (reception Fri/29, 6-8pm). June 29-Aug 4.

Ardency Gallery 709 Broadway, Oakl; (510) 836-0831. Call for hours. "Leaves of Life," works by Ivy Jacobsen (reception Sat/30, 5-8pm). June 28-July 28.

Bedford Dean Lesher Regional Center for the Arts 1601 Civic, Walnut Creek; (510) 295-1417. Tues-Sun, noon-5pm (also Thurs-Sat, 6-8pm). "Real People, Real Places," photographs of community by Allen H. Spore (reception Sun/1, 3-5pm). July 1-Aug 26.

East Bay Municipal Utility District Administration Building 375 11th St, Second fl lobby, Oakl; (510) 287-0143. Mon-Fri, 8am-4:30pm. Work by Vick Vercateren. June 28-Aug 17.

John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Graduate Exhibition 2001," works by various artists. Through Thurs/28. "Nine Lives - A Retrospective," works by Merry Lynn Norling (reception Sat/7, 4-6:30pm). July 2-13.

Pacific Art League of Palo Alto 668 Ramona, Palo Alto; (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm. "From the Mind's Eye," an abstract collection. Through Fri/29. "Beyond the Binary Code," digital art by Lori Lejeune. Sat/30. "Long Hot Summer," mixed-media works by various artists. July 2-27. "As I See It," watercolors by Lorraine Hughes (reception July 14, 2-5pm). July 2-31.

Ongoing

Alliance Française 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. Paintings by Justine Formentelli. Through Wed/4.

Amperand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm and by appt. "body. ending. line," an installation by Cesar Cofone-Dadamo. Through Fri/29.

Artists' Television Access 992 Valencia; 824-3890. Mon-Sat, 10am-10pm. "My Beautiful Sister," photography by Tony Ryan (reception Thurs/28, 7:30-11:30pm). Through Tues/3.

Aurobor Press 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. "Monotype Constructions," works by Anne Wilson. Through Sat/30.

Eleonore Austerer 540 Sutter; 986-2244. Mon-Sat, 10am-6pm. "Celebrating 100 Years of Modern Masters," a collection of rare graphic works by Toulouse-Lautrec, Gauguin, Picasso, Braque, Matissa, Paul Klee, Kandinsky, Rouault, Chagall, Leger, Calder, and Henry Moore. Through Sat/30. New work by Roberto Azank. Through Sat/30.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. Paintings by Jeff Adams; "Access," sculpture by Mark Mennin. Through Sat/30.

Virginia Breier 3091 Sacramento; 929-7173. Tues-Sat, 11am-6pm. Ceramic sculpture by Louise McGinley. Through Sat/30.

Canessa 708 Montgomery; 296-9029. Mon-Fri, 10am-2pm. "Unaccompanied Spaces," photographs by Jennifer Brown. Through Thurs/28.

Dolby Chadwick 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. Oil paintings by Michael Tschantz-Hahn. Through Sat/30.

Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Embodiment," works by five Bay Area women. Through Tues/3.

Culture Cache 1800 Bryant, No. 104; 642-2360. Wed-Sun, 2-7pm. "Cartoon Literal-

critic's choice: art

'Bay Area Selections — Jewelry/Metal Arts'

Through Aug. 18, Richmond Art Center

Alexandria Pembleton is like a Carl Fabergé for the new millennium, making small, beautiful things that open up to reveal smaller beautiful things. Setting multicolored peridot stones in silver giraffes, crocodiles, and sea horses, she creates spare designs inspired by (but quite different from) the famed Fabergé eggs. Pembleton is one of seven Bay Area jewelry and metal artists to receive this year's annual Ernie Kim Award; the show includes fabulous works by each of them. Inspired by a section of 18th-century wallpaper at the Queen's Palace in Stockholm, Thomas Hill uses nothing more than wire and a few dabs of metal paint to invent a colorful new bird species. Ten of his creations perch, fly, and peck at the ground along the gallery wall. Remi Rubel's bottle-cap hangings on the adjacent wall take recycling to new heights. Her amazing, intricate tapestries are grids of flattened bottle caps linked together by metal rings. Each cap contains a bit of artificial turf, fur, zipper,



SPRING RING (2000), BY JESSICA DAVIES

lineoleum, candy wrapper, feather, or any of a zillion different fabric scraps. Jessica Davies also uses recycled materials, but much more sparingly, in her rings and brooches, which combine smooth sterling silver with colored plastic bristles from an old-fashioned men's hairbrush. Her finished jewelry looks like strange '50s-era kitchen appliances, or maybe parts of an old Chevrolet. The other award winners include Jennifer Dawes, Joseph Slusky, and well-known San Francisco jeweler Petra Class. While you're here, don't miss "BAN/BAN," in the adjacent gallery, featuring four American and four Korean artists who explore contemporary cultural and social issues through an incredible series of site-specific installations. Tues.-Fri., 10 a.m.-

4:30 p.m.; Sat., noon-4:30 p.m., 2540 Barrett, Richmond. (510) 620-6772, www.therichmondartcenter.org. (Lindsey Westbrook)

ism." The paintings in Sirron Norris's show are a diary of the past six months of his life. He painted *February* over the course of two weeks, adding a new section every day to represent what he was doing and how he felt. *San Francisco 4/20/2020 A.D.* is an angry response to the taggers who recently defaced his mural on Bryant and 20th Street. The show's title image, *Cartoon Literalism*, is a painting of a grinning bear wearing red sneakers and a T-shirt that boldly announces, "I Eat Kids." Like all of his characters, the bear oozes personality and charm, and looks about as vicious as a Smurf. But are there bloody fangs hidden behind that furry smile? Norris wants to keep us guessing — for us to see the bear simultaneously through a kid's trusting eyes and an adult's cynical eyes. Through Sat/30. (Westbrook)

Gallery 16 1616 16th St; 626-7495. Mon-Fri, 9am-5pm. New paintings by Jeff Kao. Through Fri/29.

Glama-Rama! 417 South Van Ness; 861-4526. Call for hours. "Modern Mosaics," works by Justin Giarla. Through Sat/30.

Hackett-Freedman 250 Sutter, Fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New work by Guy Diehl; recent paintings by Richard Baker. Both exhibits through Fri/30.

Robert Koch 49 Geary; 421-0122. Tues-Sat, 10:30am-5:30pm. "Inside the Live Reptile Tent," works by Jeff Brouws. Through Sat/30.

Marian Koshland Bioscience & Natural Resources Library UC Berkeley, 2101 Valley Life Sciences Building, Berk; (510) 642-2531. Mon-Thurs, 8am-11pm; Fri, 8am-5pm; Sat, 10am-5pm; Sun, 1-11pm. Nature photography by Dr. Mark W. Moffett. Through Sat/30.

The Lab 2948 16th St; 864-8855. Wed-Sat, 2-7pm. "The Post-Logical Zoo," biosimulation and sculpture by Dr. Aaron Wolf Baum and Michael Christian. Through Sat/30.

Lair of the Minotaur Gallery 3318 26th St; (510) 848-1747. By appt only. "Fragile Repast: Reconstructing Family, Between Fantasy and Memory," works by Jill Buchholz and David Gremard Romero. Through Sat/30.

Linn Gallery 292 Townsend; 977-1300. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "The World of Figure," group exhibition on the subject of figures and portraits (reception Thurs/28, 6-8pm). Through July 14.

Linc Real Art 1 Otis; 503-1981. Thurs-Sat, noon-5pm (or by appt). "Dallendorf," new photographs by Albrecht Tubke. Through Sat/30.

Live Art Gallery 151 Potrero; 552-5875. Thurs-Sat, noon-4pm and by appt. "Hell's

theater, dance, spoken word, comedy & performance

stage calendar

Half Acre," new paintings by Sookie Koban and Xylor Jane. Through Sat/30.

Luna Sea Women's Gallery 2940 16th St; 863-2388. Call for hours. "Sodom," color photograph by Farika. Through Sat/30.

Mission Cultural Center 2868 Mission; 821-1155. Mon-Sat, 10am-5pm. "Mission Cultural Center for Latino Arts End of Semester Art Exhibit," works by instructors and students. Through Sat/30.

Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. New work by Mona Kuhn. Through Sat/30.

Octavia's Haze 498 Hayes; 255-6818. Tues-Sat, noon-6pm; Sun, 11am-5pm. Oil pastel paintings by Julie Higgins. Through Sun/1.

Peña del Sur 2870A 22nd St; 550-1101. Fri-Sat, 8pm-midnight. "The Cry of the People," oils on sheepskin by Gustavo Toaquisa Ugsha. Through Sat/30.

Plaza Gallery Bank of America Center, 555 California; (415) 362-7800. Mon-Fri, 8am-5:30pm. "A Wandering Eye," landscape photographs by Kelly Grider. Through Sat/30.

Quotidian 760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Flourish," new work by Jo Jackson and Darin Klein. Through Sat/30.

Rex Cafe 2323 Polk; 441-2244. Sun-Tues, 5:30-10pm; Wed-Sat, 5:30-11pm; Sat-Sun, 10am-3pm. New paintings by Teresa Moore. Teresa Moore doesn't particularly enjoy painting men — there isn't a single one in this showing of her latest work — but she clearly loves to paint women, giving them large purple-red lips, unnaturally wispy fingers, long curvy necks, and eyes so huge that they are sometimes wider than the faces they adorn. But even though the women in her pictures are clearly feminine, it's certainly not a vulnerable, little-girl kind of femininity. Moore's women are much more confident than that — self-possessed and secure in the power of their gaze. She also imbues them with an intensely realistic physical presence and a palpable sense of comfort with their own bodies. Through Sat/30. (Westbrook)

Diego Rivera 800 Chestnut; 771-7020. Daily, 9am-9pm. "The Body-Mind; Mined," recent work of Mia Capodulipo and Linda Ford. Through Fri/29.

S.F. African American Historical and Cultural Society Fort Mason Center, Bldg C, Room 165; 441-0640. Wed-Sun, noon-5pm. "African and African American Hair as Sculpture," paintings and photographs by Hillary Younglove. Through Sun/1.

S.F. Art Institute Pete's Cafe, 800 Chestnut; 268-0135. Mon-Fri, 8am-3pm. "The Human Shelter," group show by the seniors from ARC San Francisco. Through Sat/30.

SF Black and White Gallery 868 Post; 929-9424. Call for hours. Photography by Stacey Nan Lewis. Through Sat/30.

San Francisco City Hall 1 Dr. Carlton B. Goodlett Place; 252-2568. Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm. "Millennium Monument," works by Allyson Levy. Through Fri/29.

Lucky Stories, works by Alexandra Bowes, Kevin Hill, and Kelda Van Patten. Through Sun/1. "Messages from the Underbelly," graffiti, photographs, and portraits by Kirstina von Rubens. Through Sun/1.

San Francisco Museum of Modern Artists Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Dave Balona, Ezra Johnson, and Daniel McClain. Through Fri/29.

SF Photography Center 50 Scott; 554-9522. Tues-Thurs, 3-10pm; Fri-Sat, 11am-5pm. "My First Time," new photography by several artists. Through Sat/30.

SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. Works by Cooper Lee Bombardier, Chloe Sherman, and Daphne Scholinski. Through Sat/30.

Squint 678 Geary; 430-2160, ext 2716. Call for hours. "Two," works by Joel Dugan and Eric Jacobsen. Through Tues/3.

Tercera Gallery 550 Sutter; 773-0303. Tues-Sat, 10am-6pm; Sun, noon-5pm. "Tablelamp Series," recent works by Garry Knox Bennett. Through Sun/1.

3A Garage Architecture Gallery 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm. "Spawn," an interdisciplinary exhibit of design. Through Sat/30.

Tinhorn Press and Gallery 528 Laguna; 626-1508. Mon-Sun, 8am-10pm. "Illuminated Bestiary," layered lightboxes by Morgan Schmidt. Through Tues/3.

Toomey-Tourell Fine Art 49 Geary; 989-6444.

Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Then and Now," selected paintings by Jerrold Burchman. Through Sat/30.

Two of Hearts Studio 4147 19th St; 864-5551. Tues, Thurs-Sat, 11am-5pm; Wed, by appt. "Gay Pride," group show featuring photographs, paintings, and drawings. Through Aug 3.

UC Berkeley Extension 55 Laguna; (650) 696-1180. Mon-Fri, 9am-9pm; Sat-Sun 10am-4pm. Group photography exhibit featuring works by students of Judy Dater's advanced seminar (reception Wed/27, 5:30-7:30pm). Through July 15.

Washington Square Gallery 1821 Powell; 291-9255. Wed-Thurs, noon-5:30pm; Fri, 2:30-5:30pm; Sat-Sun, noon-5pm and by appt. Works by George Rivera and Jody Sears. Through Sun/1.

James Willis/Larry Evans 77 Geary; 398-7545. Tues-Sat, noon-5:30pm. "Pacific Paintings II," works by Howard Kaneg. Through Sat/30.

Stephen Wirtz Gallery 49 Geary, Bankers Investment Building; 433-6879. Call for hours. "The Unpublished Works (Photographs)," works by Masahisa Fukase; "New works," Evelyn Lam. Through Sat/30.

Bay Area

Artisans 78 East Blithedale, Mill Valley; (415) 388-2044. Tues-Sat, 11am-6pm; Sun, noon-5pm. "Fine Art of the Automobile - Lap 3," work by Garland Rush. Through Thurs/28.

Fig Tree Gallery 2599 Eighth St, Space no. 42, Berk; (510) 540-7843. Sat-Sun, 11am-5pm and by appt. "The Annual Group Show," paintings, sculpture, and mixed media by 20 East Bay artists. Through Sun/1.

Thelma Harris Gallery 5940 College, Oakl; (510) 654-0443. Tues-Fri, 11am-7pm; Sat, noon-5pm. "Passage," recent paintings by Rosalind McGary. Through Sat/30.

they! 4920B Telegraph, Oakl; (510) 428-2349. Tues-Sat, 11am-6pm; Sun, 11am-5pm. Group show featuring works by Abo Castuera, Ryohei Tanaka, and Rob Sato. Through Sat/30.

Mill Valley Art Commission Mill Valley Community Center, 180 Camino Alto; (415) 383-1370. Call for hours. "Three Outstanding Marin Artists," works by Suzanna Siminger, Barbara Lawrence, and Ditte Jensen. Through Sat/30.

Mojo's 1768 Broadway, Oakl; (510) 653-3379. Mon-Fri, 6:30am-6pm; Sat, 8:30am-3pm. "Personae and other parts of the dream," photography and digital art by various artists. Through Sat/30.

Mussi Artworks Foundry and Gallery 729 Heinz Ave, space 10; Berk; (510) 644-2735. Mon-Thurs, 10am-5pm (or call for an appointment). Sculpture and painting by Keelya. Through Sat/30.

National Institute for Art and Disabilities 551 23rd St, Richmond; (510) 620-0290. Mon-Fri, 10am-3pm and by appt. "Voices," books, prints, paintings, and sculpture. Through Fri/29.

New Pieces 1605 Solano, Berk; (510) 527-6779. Tues-Sat, 11am-6pm. "Quilted Paintings," wall quilts by Roberta Renee Baker. Through Fri/29.

Lizabeth Oliveria Gallery 942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-6pm. "Plush." Marina Vendrell's sculptures are both darling and disturbing. *Mama*, for instance, is an enormous, headless, furry stuffed-animal version of Jabba the Hutt. Put your hand in the hole in its front, and the pink softness envelops your arm until you're up to your elbow; grasp the sound device deep inside, and suddenly the blob giggles and exclaims, "That tickles!" Simone Shubuck and Franklin Williams also contribute works to the show that are in keeping with the plush theme. Through Sat/30. (Westbrook)

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772 or www.the-richmond-art-center.org. Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm. "BAN/BAN," group exhibition of four American artists and four Korean artists. Through Aug 18. See Critic's Choice.

San Pablo Arts Gallery San Pablo Civic Center, 13831 San Pablo; (510) 836-2663. Sat-Sun, noon-4pm. "Pleiades" — Six Points of View," paintings and sculpture by Pam Fingado, Lisa Greenstein, Emily Duffy, Anne Shulenberg, Deborah Shapelle, and Susan Harvest. Through Sun/1.

Third Street Grind Gallery 464 Third St, Oakl; (510) 653-1548. Mon-Fri, 7:30am-3:30pm. "divergence," photographs by three artists. Through Thurs/28.

21 Grand 21 Grand, Oakl; (510) 444-7263. Thurs, noon-8pm; Fri-Sun, noon-6pm. "Sojourn," works by Larry Myers. Through Sun/8.

stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Betty Rules: A Guy from Atlantic Wants to Sign Us! Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. \$8-30. Previews Wed/27-Sat/30; Tues/3; Thurs/5, 8:30pm. Opens Fri/6, 8:30pm. Runs Wed-Sat, 8:30pm; Sun, 2:30pm. Through July 29. This musical tells the real-life story of stars Betty, a New York City rock group.

Bay Area

The Merry Wives of Windsor Lakeside Park, Duck Pond Meadows, Perkins and Grand, Oakl; (415) 865-4434, ext 5000. Free. Previews Fri/29, 7pm. Opens Sat/7, 7pm. Runs Fri-Sat, 7pm; Sun, 4pm. Through July 15. "Free Shakespeare in the Park" returns for its 10th year, with Ken Ruta starring in this rendition of the Bard's comedy.

Ongoing

American Booty, Four Friends, and Woody Allen's Titanic Shelton Theatre, 533 Sutter; 221-5841. \$12-15. Thurs-Sat, 8pm. Through July 14. The Schinger Theatre Company presents three original plays directed by Greg Zinger:

The American in Me Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. \$8-30. Wed-Sat, 8pm; Sun, 2:30pm. Through Sun/8. Our troubling national pastime of putting a price tag on the priceless is at the heart of Rebecca Gilman's comedy-drama examining the fertility "industry." At the center of the play are Ben (Jeff Parker) and Jeannie (Bethany Alexander), a childless couple whose struggles to conceive bring them to a nightmarish "support" group run by Winnie (Anne Darragh). Gilman is an adept storyteller, and she weaves a funny and painful web set quivering by the desire to fulfill the myth of the perfect family. The play couldn't be more in tune with our contemporary anxieties, and yet for all its professionalism I was left feeling dissatisfied: it feels like high-quality TV writing, sharp but synthetic, and strictly about what it's about. Director Amy Glazer's fluid staging is a perfect match for the play's terse structure, and the ensemble cast is uniformly excellent. But *The American in Me* seems oddly less than the sum of its parts, more movie of the week than great theater. (Rosenstein)

Betty's Summer Vacation Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25. Thurs-Sat, 8pm; Sun, 7pm. Through July 14. In this comedy by Christopher Durang, a woman named Betty unknowingly rents a vacation house with a group of dangerous outcasts.

Cloud 9 New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm (also Sun/1, July 15, 2pm; no show Wed/4). Extended through July 15. Caryl Churchill's satire is set in 1880s British Africa, and explores the connection between colonial oppression and sexual oppression.

Dirty Blonde Theatre on the Square, 450 Post; 433-9500. \$30-50. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm); Sun, 3 and 7pm. Extended through July 29. On its surface Claudia Shear's New York hit is about obsession: the drive of icon Mae West to become and remain a star and the enduring

Continued on page 94

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Dirty Blonde is bright, bawdy, funny and touching.
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Theater

From page 93

impact her "tough girl" persona has on two lonely contemporary fans. It's the latter thread that transforms *Dirty Blonde* from a potentially pedestrian biography of West into an original and often piquant theatrical animal. Jo (Shear) and Charlie (Tom Riis Farrell) meet at West's graveside, and their stuttering but burgeoning romance is deftly

interest with bits of West's career. Shear is astonishing doubling as West, and she's matched every step of the way by Farrell and Bob Stillman. Director James Lapine mines the truth and humor in every moment with understated grace and provides one of the most elegant and stunning stagings I've seen in years. Shear's script has its clunky moments, but it radiates energy, heart, and some incandescent one-liners that are a match for West's own classic quips. (Rosenstein)

◀ **Don't Make Me Look Too Psychotic** Bannam Place Theater, 50A Bannam; 986-4607. Thurs-Sat, 8pm, \$15-18. Extended through Sept 1. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker) **The Dying Gaul** Potrero Hill Playhouse, 953 De Haro; (510) 845-2687. \$12-15. Thurs/28-

Sat/30, 8pm. Gay screenwriter Robert (Cody Bayne), still racked with grief over the recent death of his lover, is instantly susceptible to the Faustian bargain of Hollywood riches. His Mephistopheles is Jeffrey (Matt Leshinskie), a hard-driving producer who hustles Robert into bed as quickly as he does into a contract. Their "secret" relationship is largely accepted by Jeffrey's wife, Elaine (Sarah Neal), a putative angel who, under the guise of an online identity, begins weaving a web of her own with Robert. Playwright Craig Lucas's first act casts a beguilingly murky spell, and although many observers have felt Robert's violent second-act transformation is unjustified, to my mind that change is, if anything, too well prepared for. The result is uneven but provocative; the best news here is how assured this Last Planet Theatre production is, featuring a fine cast and employing director John Wilkins's usually over-the-top stylization with sensitivity and restraint. (Rosenstein)

Forever Plaid New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. Thurs-Sat, 8pm; Sun, 2pm. Through Sun/8. New Conservatory Theatre Center presents this musical about a group of singers who are brought back from the dead to sing at the concert they never had a chance to perform.

Gogol Exit on Taylor, 277 Taylor; 673-3847. \$12-18. Fri/29-Sat/30, 8pm. As arts spaces in San Francisco continue to drop like flies, the opening of a brand-new theater in the heart of the city is little short of a miracle. But Christina Augello and Richard Livingston have managed it with Exit on Taylor, an attractive black box that joins Exit's three other theaters around the corner on Eddy Street. The show, adapted by Jason Craig and Sean Owens from Nikolay Gogol's most famous stories, is a delicious musical whirl that captures the Russian master's lyrical absurdity if not his peculiar resonance. Strands of "The Nose," "The Overcoat," and "Diary of a Madman" are interwoven using an adept cast of clowns, musicians, and lunatics. Christopher Kuckenbaker is nebbishy perfection in "The Overcoat," David Malloy's live music is festive and eclectic, and director Meredith Eldred imbues the madness with playfulness and precision. It's an ideal opening for this vital theater's latest asylum. (Rosenstein)

Island Heat Phoenix II Theatre, 653 Geary; (510) 433-9909. \$12-20. Thurs-Sat, 8pm. Through July 14. Mae Ziglin Meidav's latest play, set on a remote Caribbean island, follows the lives of a rich neocolonialist couple whose relationship is riddled by extramarital affairs.

◀ **The John** Maritime Hall, 450 Harrison; 978-2345. \$20. Wed/27, 8pm. A grieving widower meets death in the men's room during the third act of a performance of *King Lear*. With a nod to Ingmar Bergman's *Seventh Seal*, Robert Ernst's strange and unusual one-man show fuses poetry, bathroom humor, and a baying, crooning musical score (reminiscent of Tom Waits) into a "pocket opera" of simultaneously grand and homemade proportions. Ernst's protagonist, Elvin, is a man driven to his limits by grief, while "Mr. D," despite some down-and-dirty dealing, comes across as firm but fair. "I'm just a door man," he demurs. Their tussle at the threshold of oblivion leads to quiet if qualified affirmation. The venue couldn't be more intimate — *The John* is set in the fully functional facilities at Maritime Hall. Ernst groans and growls unlike even the stoutest occupants of a public rest room. A seasoned actor with accents of Nicholson and Nolte, he has a voice that can rattle the stalls and electrify the sanitized air. Complete with musical and vocal accompaniment by Andy Dinsmoor and G.P. Skratz. (Avila) **Ladies and Gentleman, the Opposite Sex ... Enters** Exit Theatre, 156 Eddy; 648-4335. \$12-15. Fri-Sat, 8pm. Through Sat/7. Iron Workers Local 202 presents six original plays on the mysteries and miseries of heterosexual attraction. Of the various themes explored, the objectification of women and the predatory nature of men receive somewhat limited treatment in Malachy Walsh's two-part "Really?" "What?" and in Daniele Nathanson's misogynist TV show, "Make Me Up." A more prominent (and promising) theme has to do with the inevitable gap between our ideal and the object of our affection. When our ideal eludes us in reality, we can suffer a supreme alienation, according to Kat Koppett's "S-I-N" and Eric Schniewind's "Waiting for..." But the same gap sometimes works to therapeutic effect, as in Cameron Galloway's "Green River, Mon Amour," far and away the evening's

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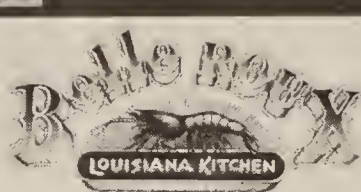
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Berkeley Morris Dancers

Sun/1, Dunsmuir Historic Estate

The origin of Morris dances is, as aficionados like to say, lost "in the mists of time." Some think it is Moorish; some think it is French. Last year the fat, 400-plus page book *The History of Morris Dancing*, 1438-1750 was released, shedding some light on the subject, but it didn't succeed in completely clearing up the dance's foggy origins. All we know is that Morris dances come from the Cotswold region of England — and that they've been thriving in Berkeley for close to a quarter of a century. Though at first Morris dances were performed by men, women are now completely integrated, and some dances are performed only by women. What's great about Morris dancing is the mixture of bravura and precision — in the use of swords, for instance — and the wide-open freedom that celebrates seasonal milestones (especially since contemporary society often loses touch with such things). The Berkeley Morris Dancers perform outdoors as part of the ongoing "Family Sundays"



monthly series at the Dunsmuir Historic Estate; bring the kids and a picnic, take a tour of the 1899 mansion, and spend the afternoon watching dance on the lawn. 1:15 and 2:15 p.m., 2960 Peralta Oaks Court, Oakl. \$4-\$5, free 13 and under. (510) 615-5555. (Rita Felciano)

finest offering. Together these short works can't avoid a lot of familiar formulas, but Galloway's piece (featuring the author and Geoff Bolt in comic performances of perfect subtlety), as well as one or two other moments (including the improvised finale, "_____!"), may be worth the otherwise highly uneven program. (Avila)

Late Night Catechism Union Square Playhouse, 340 Mason; 877-FUNNY-NUN. \$39. Thurs-Sat, 8pm (also Sat, 5pm); Sun, 3pm. Open ended. Maripat Donovan stars as a nun teaching an adult catechism class.

Momma's Boyz: One Man's Journey to Move Out of His Mother's House Il Teatro 450, 449 Powell; 433-1172. \$15. Fri-Sat, 8pm; Sun, 7:30pm. Through July 22. The Meehan Brothers present this story of three brothers, one of whom struggles to leave the family nest.

► **The Most Fabulous Story Ever Told** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm (also Sat/7, and July 14, 2pm); Sun/1, Sun/8, and July 15, 2pm. Through July 15. Paul Rudnick's lightweight but very funny play tackles the good book with a mix of wildly irreverent humor and a bit of serious soul-searching. The first act, in which uber-gay couple Adam and Steve hook up with uber-lesbian couple Jane and Mabel and go skipping through the Old Testament, is a lot of campy silliness. It's when Rudnick leaves the Thornton Wilder-meets-C.B. DeMille shtick behind and moves his moves closer to contemporary Manhattan that he finds his groove and his heart. The second act focuses on a mad Christmas party marked by both the miracle of birth and the specter of death. The dialogue gets ever funnier as it acquires more heft, as genuine questions of belief spring out of the most painful and ridiculous human realities. George Maguire does a bang-up job directing at an effervescent but sensitive clip, and the first-rate cast turn in some hilarious turns. Rudnick's answers to the big questions may not exactly be revelations, but the comic apocalypse he provides is radiant in its humanity and playfulness. (Rosenstein)

Rent Orpheum Theatre, 1192 Market; 512-7770. \$35-67.50. Tues-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through July 15. The popular musical returns to San Francisco under the direction of Michael Greif.

► **Sax and the Single Dyke** Theatre Rhinoceros Studio, 2926 16th St; 861-5079. \$15. Thurs/28-Sat/30, 8:30pm; Sun/1, 7:30pm. This "screwball love story," set in San Francisco, involves two women who discover that they may be more than just close friends and roommates.

Sewing Lessons Noh Space, 2840 Mariposa; 621-7978. \$10-15. Thurs-Sat, 8pm. Through Sat/7. Strangefruit Theater Ensemble presents this play about the friendship between surrealist artists Leonora Carrington and Remedios Varo.

Shakespeare's Women Venue 222, 50 Phelan; 239-3132. \$5-10. Fri-Sat, 8pm; Sun, 2pm. Through Sun/8. Summerstock@City presents Libby Appel's version of this production about the women in Shakespeare's plays.

Studly Venue 9, 252 Ninth St; 289-2000. \$12-15. Wed/27-Sat/30, 8pm. An aspiring Broadway dancer learns to strut her lesbian stuff in San Francisco; her father discovers halfway through life that he's gay; and the surviving lover of a dance teacher painfully puts her life back together. Writer-performer Lisi DeHaas's latest piece is a triptych cabaret, a smart and funny interweaving of queer autobiography and showbiz pizzazz.

The piece's freewheeling form is enticing, and DeHaas is an appealing and adept performer in her multiple roles. But the strands of the piece never quite coalesce: although father and daughter are brightly rendered, the core of their relationship never gets dramatized, and the surviving-lover character seems to hang outside the evening's frame. Cocreator and director Ginger Eckert keeps things fluid and focused, making sprightly use of Jude Navari's live piano performance and Paul Loper as a facilitating "Studly Man." At times the piece flirts with becoming dance theater, and more dance as fact rather than as metaphor might do a lot to provide some of Studly's missing unity. (Rosenstein)

Texas Think House, 1695 18th St; 401-8081. \$15-18 (Mon, pay what you can). Thurs-Sat, Mon, 8pm; Sun, 7pm. Through Sun/8. Through most of this new play by Judy Soo

Hoo, I had a persistent feeling of déjà vu. Everything from *Of Mice and Men* to hefty helpings of Sam Shepard inform this tale of incoming freshman "college boy" Steven (Samuel Sheng), who gets assigned to share a battered trailer on the Texas flats with two whacked-out Cambodian American brothers.

Danny (Robert Wu), a veteran of the local bughouse, is a loyal child to his "crazy motherfucker" brother Duke (Feodor Chin), a butcher who specializes in cutting up everything from cows to cars. The twists in this dark, absurdist comedy are predictable, and the high-torque energy of Kelvin Han Yee's direction becomes relentless. Still, for all the play's derivativeness, Soo Hoo's highly stylized dialogue reveals a playful, original voice, and Chin does fine work as the volatile Duke. The best news here is the birth of a brand-new theater company, R/evolution, a collective of underrepresented artists looking to make their own opportunities. (Rosenstein)

Texts for Nothing Geary Theater, 450 Geary; 749-2228. \$15-61. Wed-Sat, 8pm (also Wed/27, Sat/30, Sat/7, July 11, July 14, July 15, 2pm); Sun/8, 7pm (also Sun/8, 2pm). Through July 15. See "No Justice," page 51.

Tongue of a Bird Phoenix II Theatre, 655 Geary; 267-5910. \$14-20. Thurs-Sat, 8pm. Through July 21. Cliff Mayotte directs the Signal Theatre Company's version of Ellen McLaughlin's play.

The Vagina Monologues Alcazar Theater, 650 Geary; 433-9500. \$30-50. Tues-Wed, 8pm; Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and 7pm. Through Sun/8. Michelle Clunie, Marga Gomez, and Barbara Rush star in Eve Ensler's play of monologues collected from interviews with women.

Bay Area

Iphigenia in Aulis John Hinkel Park, Southampton and Arlington, Berk; (510) 655-0813. Free. Sat-Sun, 5pm (also Aug 12, 7am). Through Aug 12. The Shotgun Players present an outdoor performance of Euripides's prequel to Aeschylus's *The Oresteia* trilogy.

► **The Laramie Project** Berkeley Repertory Roda Theatre, 2015 Addison; (510) 647-2949. \$10-51. Wed/27, Sun/1, 7pm (also Sun, 2pm); Thurs/28-Sat/30, Tues/3, 8pm (also Sat, 2pm). See www.berkeleyrep.org for complete schedule. Extended through July 22. Writer-director Moisés Kaufman and his company, New York's Tectonic Theatre Project, explore the circumstances behind the 1998 murder of Matthew Shepard. The script, interweaving verbatim extracts from hundreds of interviews with Laramie residents conducted by the company, is a harrowing and deeply moving piece of documentary theater. Kaufman and company have crafted the material with such evenhanded skill that you feel a deeply complex tale is being given its due. And yet this splendid company is made up of theater artists who interrogate content and form to craft not only a taut narrative but a world: a mix of Brecht and Thornton Wilder, a place where Magritte meets wheat. For all of its painful details and palpable sense of dread, the piece boasts a healthy amount of sharply observed humor and an honest sense of hope. *Laramie* simultaneously is compassionate and lets no one off the hook, forcing us to ask if the face we like to show the world is truly who we are. (Rosenstein)

A Life in the Theatre Berkeley City Club, 2513 Durant, Berk; (510) 843-4822. \$30. Wed-Sat, 8pm; Sun 2 and 7pm. Through July 15. David Mamet's comic elegy to the theater makes a fitting farewell as the Aurora Theatre Company's last show at the Berkeley City Club. Aside from a few hiccups on opening night, director Nancy Carlin fluidly stages the quick-change progression of on- and offstage scenes. But there isn't much "there" there in this early script of Mamet's besides some deliciously pedantic dialogue and an obvious love for the theater's rituals and bittersweet consolations.

Warren Keith, as fading older actor Robert, and Michael Shipley, as younger actor John, are both well cast, but neither they nor Carlin find the chemistry or depth that could carry the play beyond a conventional youth-supplanting-age story. The pastiche scenes from John and Robert's "repertory" wind up becoming the high points of the evening, making the play an enjoyable inside joke rather than a reverberant metaphor. (Rosenstein)

Romeo and Juliet La Val's Subterranean Theater, 1834 Euclid, Berk; (510) 234-6046. \$8-10. Thurs-Sat, 8pm. Through July 14. In Subterranean Shakespeare's rendition, the Bard's love story is set in the 1930s just before Hitler's rise to power.

Summer of '42 Mountain View Center for the Performing Arts, Castro and Mercy, Mountain View; (650) 903-6000. \$20-40. Tues, 7:30pm; Wed-Sat, 8pm (also Sat/7 and July 14, 2pm); Sun, 2pm (also Sun/1 and Sun/8, 7pm). Through July 15. TheatreWorks presents this musical about innocence and young love during the 1940s.

dance
Flesh and Blood Mystery Theater Noh Space, 2840 Mariposa; 621-7978. Mon-Tues, 8pm. \$10-15. Flesh and Blood Mystery Theater presents *Geometry of Time*, an experimental butoh performance.

Kathy Mata Ballet Cowell Theatre, Fort Mason Center, Marina at Laguna; 441-3687. Sat, 8pm. \$18. Dawn McMahan and many other choreographers lend their talents to Kathy Mata Ballet's *Dance Inspirations 2001*, an evening of contemporary ballet performances.

National Dance Troupe of Malaysia Renaissance Hotel, 55 Cyril Magnin; 392-8000. Tues, 7pm. Free. In their first U.S. performance, Malaysia Truly Asia, the national dance troupe of Malaysia, incorporates traditional Malaysian dance with multicultural contemporary movements.

Pilot 35 ODC Theater, 3153 17th St; 863-9834. Wed, 8pm. \$8-12. This performance features the work of six choreographers in the ODC Pilot Program.

San Francisco Lesbian and Gay Dance Festival Dance Mission Theater, 3316 24th St; 273-4633. Performances Fri-Sun, 8pm. Free panel discussion Sun, 4 p.m., SomArts, 934 Brannan, S.F. \$15-17. A part of the National Queer Arts Festival, "Moveable Feast: Commission Works" is new series of dance works featuring Remy Charlip, Yannis Adoniou, Jesselito Bie, Krissy Keefer, Sue Roginsky, and Stephanie Schaaf.

Sara Shelton Mann ODC Theater, 3153 17th St; 863-9834. Thurs-Sun, 8pm. \$18. ODC artist in residence Sara Shelton Mann presents *Monk at the Met: Feast of Souls*, a multidisciplinary work incorporating the efforts of composer Norman Rutherford, videographer Austin Forbord, lighting designer Matthew de Gumbia, filmmaker Jeffrey Fitzsimmons, and historian Elaine Katzenberger.

Summer Dance Festival 2001 The Marsh, 1062 Valencia; 920-9181. Thurs-Sun, 8pm. \$12. Through July 28. The first of four programs in the Dancers' Group's four-part festival will feature Kim Epifano's *By the Throat* and *Mathematics of the Heart*.

Bay Area
Berkeley Morris Dancers Dnnsnuir Historic Estate, 2960 Peralta Oaks Ct, Oakland; (510) 615-5555. Sun, 1:15pm and 2:15pm. \$4-5 (free 13 and under). See Critic's Choice.

Diablo Ballet Chronicle Pavilion, 2000 Kirker Pass, Concord; (925) 798-6800. Mon, 8pm. Free. Pavilion Associates presents *Best of Diablo Ballet*—An Evening under the Stars, a performance that combines contemporary and classical ballet.

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'Nasty' SomArts, 934 Brannan; 552-7709. Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2pm. \$17-22. Liquid Fire presents this lesbians-of-color celebration featuring spoken word, music, song, and dance performances.

'Passion of the Bees' Jon Sims Center for the Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10. This new work in progress by Carolyn Cooley is a multimedia musical play.

'The Post-Logical Zoo' The Lab, 2948 16th St; 864-8855. Free. This opening performance for the exhibit of Aaron Wolf Baum, Ph.D. (a.k.a. Dr. Friendly) and Michael Christian will feature a musical performance by Baum and his digital lifelinks.

'Take It to the Stage: An Evening of Hip-Hop Theater' Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS. Fri/29-Sat/30, 8pm; Sun/1, 7pm. \$15-24. As part of its Hip-Hop Nation festival, the YBCA presents this show of solo performances by Will Power, Sarah Jones, Danny Hoch, and Jonzi D.

Bay Area
'Berkeley Stories' Julia Morgan Center for the Arts, 2640 College, Berk; (510) 549-3564. Fri, 7:30pm. Donations accepted. Notable Berkeley residents tell stories about their city and what it means to them. Featured partici-

pants include Maxine Hong Kingston and Earl Kingston, Al Young, Malcolm Margolin, David Hilliard, Ernest Callenbach, Tillie Olson, and Sylvia McLaughlin.

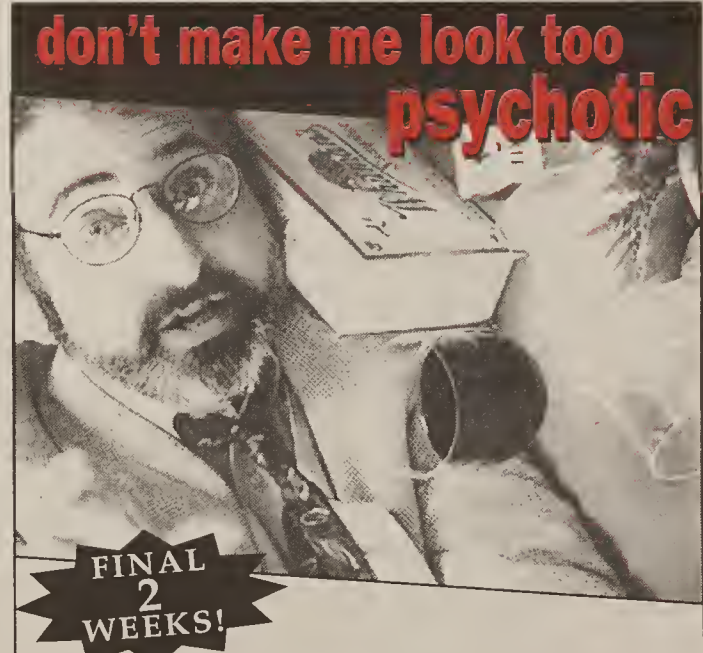
'A Blessing in Disguise' La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. Sat, 8pm. \$18. Sherry Glaser stars in her solo performance about a man's search for self in this modern world.

'Conversations in Commedia' La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. Wed, 7:30pm. \$6-8. Audrey Smith and Selma Spector are the featured comic players in this performance.

The 13th Annual West Coast Improvisation Festival 8th Street Studios, 2525 Eighth St, Berk; (510) 336-1838. Fri-Wed, 9:30am. \$75. See www.criminal.as/wcif for full schedule of events. Contact Improvisation presents this five-day-long festival that includes classes, performances, discussions, and teaching labs.

comedy
Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: Tony Sparks, free.

Continued on page 96



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Comedy

From page 95

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All-Pro Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Sue Murphy, Mike Larson, and Roddy Castro, \$10-15.
One World Cafe 1799 McAllister; 776-9358.

Fri, 7:30pm: open mic with host Corrine Petteys, free.
Paradise Lounge 308 11th St; 422-0074. Wed, 8pm: Stand-up comedy with featured comedian, \$6.
Rasselas 1534 Filmore; 921-2051. Sat, 7pm: San Francisco "Comedy Beat," with comedy, improv, and music, \$7.
Sea Biscuit 3815 Noriega; 661-3784. Wed,

8pm: open mic comedy with hosts Tony Sparks and Tom Smith, free.
Theatre Rhinoceros 2926 16th; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Mike Ureyga, and featuring Pippi Love-stocking, Julia Jackson, Lisa Geduldig, Wayne Abeba, and Bridget Schwartz, \$5.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Brainwash Cafe 1122 Folsom; 864-3842. Spoken Word Salon, 8pm, free. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "Cafe Poetry," with host Rain, followed by open mic, 7:30, \$2.
Thursday: Black Dot Cafe 2330 International, Oak; (510) 533-6629. "The Word," spoken word and live music, 9:30pm, \$3. A Clean Well Lighted Place for Books 601 Van Ness; 626-2787. The 2001 San Francisco Foundation Literary Awards reading and reception, 6-8pm, free. Dalva 3121 16th St; (925) 216-3592. "Poetry Mission," featuring Enrique Justin Desmangles, 7-9pm, free. 26 Mix 3024 Mission; 826-7378. The Bored Collective, readings by Toph One, Ms E, dj PUSH, Markie from Wicked, Camper English, Bay Guardian music listings editor Mosi Reeves, Billie Sharp, Greg Huginin, and hosted by Bay Guardian associate arts editor Amanda Nowinski, 9pm, \$5.

Continued on page 98

Maria is still a problem: Popular demand summons the "Sing-a-long Sound of Music" (pictured, costume contest participants at a New York screening) back to the Castro June 29-July 7.



PHOTO BY SEAN HERRON

Schedules are for Wed/27 through Tues/3 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. Beaumarchais the Scoundrel (Molinari, 1996) Tues, 7. In French with English subtitles.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$5. "The Nina Paley Show" Fri, 8. "Intifada and Goliath Film Series, Part 1" Sat, 7:30. Works about Palestine, including Mahmoud Darwish, as the Land Is the Language (Bitton, 1997), a film about the Arab poet; "Cyber Palestine" (Suleiman, 2000), a modern-day retelling of the Mary and Joseph story set in a refugee camp; and a surprise film TBA.

BRIDGE 3010 Geary; 751-3213. \$7. "Midnight Mass": 9 to 5 (Higgins, 1980) Sat, mid-

night. Special screening features a wet T-shirt contest for all Dolly Parton wanna-bes.

CASTR 429 Castro; 621-6120. \$4.50-7. In the Mood for Love (Wong, 2000) Wed, 1, 5, 9. Happy Together (Wong, 1997) Wed, 3, 7. Blood Simple (Coen, 1985/2000), director's cut Thurs, 7. O Brother, Where Art Thou? (Coen, 2000) Thurs, 9. "Sing-a-long Sound of Music" (Wise, 1965) Fri/27-Sat/7, 7 (also Sat-Sun, Wed, 1) (\$10-22). Costumes — and advance tickets, (510) 601-TWEB — strongly encouraged.

'FILM NIGHT IN THE PARK' Hamilton Field Amphitheater, Hamilton Parkway, Novato; (415) 453-4333. \$2-4. Dr. Strangelove (Kubrick, 1964) Sat, 8:45. Outdoor screening; bring a blanket or chair to sit on.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$5-8. •Modern Times (Chaplin, 1936) Wed, 7:30 and French Can Can (Renoir, 1954) Wed, 9:15. •Beauty and the Beast (Cocoteau, 1946) Thurs-Tues, 7:30. Night of the Flood (Herbert, 1996) Thurs-Tues, 9:20 (also Sun, 5:40).

NEW COLLEGE 766 Valencia; 740-8833 or 933-9530. \$3-5. Barefoot College: Knowledge Demystified (Murray, 1997) Mon, 7:30.

NEW PFA THEATER 2575 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Conceptual Comedy: Humor from the Edge of Art": "Nature vs. Nurture," works by Animal Charm, Teddy Dibble, Joe Gibbons, Jack Myers, Steve Reinke, Hilary Wilder, Bruce Yonemoto, and Jeffrey Vallance Wed, 7:30. "Soviet Collection": "The Beginning of an Unknown Era" Thurs, 7:30; Mournful In-difference (Sokurov, 1987) Thurs, 9; Molba (The Prayer) (Abuladze, 1967) Fri, 7:30; Shadows of Our Forgotten Ancestors (Paradjanov, 1964) Fri, 9:10. Nénette and Boni (Denis, 1996) Sat, 7:10. "In the Line of Fire: The Films of Amos Gitai": Pineapple (1983) Tues, 7:30.

PARAMOUNT THEATRE 2025 Broadway, Oak; (510) 465-6400. \$5. The Phantom of the Opera (Julian, 1925) Fri, 8. Silent film with live Wurlitzer organ accompaniment.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$5-8. Himalaya (Valli, 2001) call for times. Memento (Nolan, 2000) call for times. Calle 54 (Trueba, 2000) Wed-Thurs, call for times. Time and Tide (Hark, 2000) Wed-Thurs, call for times. The Girl in the Sneakers (Ameli, 2000) Fri/29-Thurs/5, call for times. Fast Food, Fast Women (Kolk, 2000) Fri/29-Thurs/5, call for times. "Fantastika: Fantasy Films of Aleksandr Ptushko": The New Gulliver (1935) Sun, 7.

RED VIC 1727 Haight; 668-3994. \$3-6.50. Pollock (Harris, 2001) Wed, 2, 7, 9:30. Benjamin Smoke (Cohen and Sillen, 2000) Thurs, 7:15, 9:15. Instrument (Cohen with Fugazi, 1999), all showings \$5 Fri-Sat, 7:15, 9:40 (also Sat, 2, 4:25). Harold and Maude (Ashby, 1972) Sun-Tues, 7:15, 9:15 (also Sun, 2, 4).

RDIXE 3117 16th St; 863-1087. \$3-7. Mills of the Gods (Neill, 1934) Wed-Thurs, 6:40, 9:30 (also Wed, 3:50). No Greater Glory (Borjage, 1934) Wed-Thurs, 8 (also Wed, 2:20, 5:10). Come and See (Klimov, 1985) Fri/29-Thurs/5, 7, 9:40 (also Sat-Sun, Wed, 1:30, 4:15).

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "Queer Britannia": Prick Up Your Ears (Frears, 1987) Thurs, noon.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-6. "Hip-Hop Docs," different films each day about hip-hop culture, history, and music Tues-Sun, noon, 2:05, 4:15 (no show July 15). Through Aug 12. ♦

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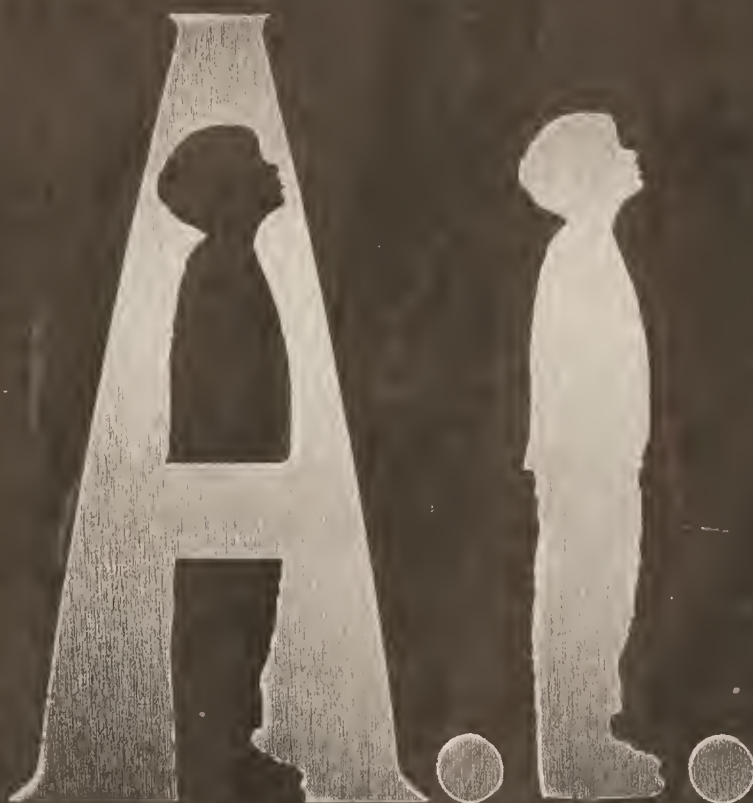
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Oakland, Signature Jack London Cinema
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HEALDSBURG, Raven

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NAPA, Century Cinedome
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SANTA ROSA, Airport Cinema
SANTA ROSA, Roxy Stadium 14
SEBASTOPOL, Cinema West Sebastopol
SONOMA, Sonoma Cinema 6
VACAVILLE, Brenden 16
VALLEJO, Century 14



FOR MORE INFORMATION ABOUT THIS MOVIE

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Spoken word

From page 96

Sunday: Paradise Lounge 1501 Folsom; 621-1911. "Poetry above Paradise," with featured reader and followed by open mic, 8pm, free.
Monday: Café de la Paz 1600 Shattuck, Berk; (510) 843-0662. "Poetry Nitro," with host Mishell Erickson and featuring April Ippock, 7pm, free. Rasselas 1534 Fillmore; 346-8696. Open mic, 8pm, free.
Tuesday: Japan Information Center 50 Fremont, Suite 2200; 356-2463. "From Haiku to Renku," Japanese poetry, with host Tadashi Kondo, 6pm, free. Rockin' Java 1821 Haight; 831-8842. "Open Mind Open Mic," with host Carvell, 8pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Sabrina Crawford, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray

Huston, Robin Lapid, Patrick Macias, Anthoni Patel, and Chuck Stephens. Film intern is Alec Nevala-Lee. See Rep Clock, page 96, and Movie Clock, page 103, for theater information.

Opening

A.I. Working from the plans of the late Stanley Kubrick, Steven Spielberg wrote the screenplay for and directed this futuristic drama about artificial humans. (2:26) Alexandria, California, Cinema 21, Colma, Emery Bay, Grand Lake, Jack London, Orinda, Stonestown.
Baby Boy See "Back to the Hood," page 50. (1:37) Emery Bay, Galaxy, Jack London, UA Berkeley.
The Closet The latest from director Francis Veber (*La cage aux folles*) is as sweet, light, and delightful as a French pastry. François (a very endearing Daniel Auteuil) is kind and quiet ... and thus is considered boring. His shrewish wife leaves him, his teenage son ignores him, and he's about to lose his accounting job at a condom factory, all for being dull. A despairing François is about to jump out of his window when his new neighbor, a retired psychologist (Michel Aumont), talks him out of it. Together they come up with a plan: François will claim that he's gay,

which intrigues all, including his buffoonish colleague (a hilarious Gerald Depardieu) and François's beautiful boss. Many misunderstandings follow, everyone learns and grows, and it's all done with delicious Gallic charm. (1:25) Clay. (R.M. Mead)
crazy/beautiful Two L.A. teens from different sides of the tracks rip a page from *Valley Girl* and fall in love. (1:35) Century Plaza, Shattuck.
Extreme An Imax documentary on the world's best surfers, skiers, snowboarders, and ice and rock climbers could have degenerated into an ESPN2 highlight reel of Brobdingnagian proportions, but *Extreme* is more poetic than gut-wrenching. An almost meditative essay on man, nature, and the pursuit of adrenaline, it can still leave you gasping: the surfing footage, in which a monstrous mass of water overwhelms a tiny human speck in the foreground, is particularly unforgettable. While it packs less of a punch than 1998's *Everest*, perhaps because the stakes are lower, it happily avoids the condescending tone of most Imax spectacles, and its stunning cinematography, thoughtful narration, and evocative ambient score result in a surprisingly class field trip. (0:44) Metreon Imax. (Nevala-Lee)
Fast Food, Fast Women Writer-director Amos Kollek brings together a small ensemble cast of eclectic, eccentric characters: an idealistic, independent-minded waitress who staggers in high heels (Anna Thomson), a prostitute who stutters when she's nervous (Angelica Torn), and a play-

boy-turned-domesticated dad (Jamie Harris). Often alone, and sometimes together, they stumble through life, looking for love in blind dates, brothels, and personal ads. Like its characters, *Fast Food, Fast Women* starts out slowly—a bit awkward, hesitating, and unsure of itself. However, midway through it gains confidence and hits its stride, blossoming into a quirky, charming flick that gets under your skin and sticks. (1:36) Opera Plaza, Rafael, Shattuck. (Crawford)
The Girl in the Sneakers Taday (Pegah Ahangarani), a teenage runaway from the better part of town, discovers life in Tehran's poor south. The trouble begins when a policeman arrests Taday and a boy she has met in the park for talking alone together—an act that violates law and custom. After their parents separate them Taday flees home to be with her young Romeo, but he proves impossible to reach. The next 24 hours lead Taday beyond girlhood romanticism as she encounters the desperate life of people in the wearying city streets. Director Rassul Sadr Ameli, a former journalist, deftly places the audience in his subject's shoes (the sneakers that mark the premature adult amid Tehran's bustling traffic), and captures all the idealism, defiance, and horror of a sheltered teen confronting the adult world. The film also awakens the audience to the otherwise overlooked realities of modern urban life. Ahangarani's brilliant performance as the willful Taday is the gripping center of this tale of alienated youth. (1:40) Rafael. (Avila)

Pootie Tang Based on a character from *The Chris Rock Show*, this film follows Pootie Tang (Lance Crouther), a crusader for justice who speaks his own completely unintelligible language. (1:12) Century Plaza, Emery Bay, Jack London, Shattuck.
The Princess and the Warrior See "Run, Princess, Run," page 49. (1:54) Act I and II, Embarcadero.

Ongoing

All Access (1:05) Metreon Imax.
Amores perros (2:43) California, Opera Plaza.
The Animal (1:29) Century Plaza, Kabuki, Metreon.
The Anniversary Party Jennifer Jason Leigh and Alan Cumming's codirected feature has every possible indicator of industry-centric navel gazing. Yet *The Anniversary Party* is, if not entirely indulgent, consistently more incisive and barbed than whiny-ass. The writer-directors play a power couple (he's a bad-boy Brit novelist about to helm his first movie, she's an established star) celebrating their sixth wedding anniversary with a couple dozen friends, coworkers (including an "it girl" actress played by Gwyneth Paltrow), and asses that require kissing. But the pretense of happy domesticity is just that. Most of *The Anniversary Party* is deftly paced, staged, and observed. Its neutral tone renders insights that might have been heavy-handed all the more subtly damning—and on occasion hilarious. (1:55) Albany, Embarcadero, Piedmont. (Harvey)
Atlantis: The Lost Empire (1:28) Colma, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck.
Big Eden (1:57) Lumiere.
Bridget Jones's Diary (1:35) Galaxy, 1000 Van Ness, UA Berkeley.
Calle 54 (1:40) Rafael.
Cirque du Soleil: Journey of Man (1:38) Metreon Imax.
Divided We Fall (1:57) Embarcadero, Shattuck.

Continued on page 100

"THUMBS UP: I LIKED THIS MOVIE!...I WAS GRINNING ALL THE WAY THROUGH IT!"
Roger Ebert, Ebert & Roeper and the Movies

"'TOMB RAIDER' IS WONDROUS! ANGELINA JOLIE MAKES A SPLENDID LARA CROFT...SHE LOOKS GREAT!"
Roger Ebert, CHICAGO SUN-TIMES

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"ANGELINA JOLIE TAKES TO THE ROLE WITH JUST THE RIGHT COMBINATION OF PHYSICAL DEXTERITY, COOLNESS AND POWER-JOCK VIGOR."
Dennis Harvey, WASHINGTON POST

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Danville, Blackhawk Movies 7
Dublin, Regal Cinemas Hacienda Crossing 20
Emeryville, United Artists Emery Bay
Hayward, Mann Festival
Livermore, Vins
Moraga, Rheem
Newark, Century Cinedome 7
Oakland, Jack London Cinema
Pinole, Century 10
Pittsburg, Brenden 16
San Leandro, Century Bayfair Mall 16

Union City, Century 25
Walnut Creek, Mann Festival
Concord, Century Solano D1
SO. SAN FRANCISCO, Century Plaza 10
BURLINGAME, Century Hyatt
REDWOOD CITY, Century Park 12
SAN JOSE
Gilroy, Platinum 7
Hollister, Premiere
Milpitas, Century 20 Great Mall
Morgan Hill, Cinema 6
Mtn. View, Century Cinema 16
San Jose, Century 10 Berryessa
San Jose, Century 21
San Jose, Century 22
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Santa Clara, AMC Mercado 20

San Jose, Century Capitol D1
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LARKSPUR, Century Larkspur Landing
NOVATO, Pacific's Rowland Plaza
SAN RAFAEL, Pacific's Regency
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Healdsburg, Raven
Lakeport, Cinema 5
Napa, Century Cineadome
Rohnert Park, Pacific's Rohnert Park 16
Santa Rosa, Airport Cinema
Santa Rosa, Roxy Stadium 14
Sebastopol, Cinema West Sebastopol
Sonoma, Sonoma Cinema 6
Vacaville, Brenden 16
Vallejo, Century 14

Pittsburg, Brenden 16
San Leandro, Century Bayfair Mall 16
Union City, Century 25
SO. SAN FRANCISCO, Century Plaza 10
REDWOOD CITY, Century Park 12
SAN JOSE
Milpitas, Century 20 Great Mall
Mtn. View, Century Cinema 16
San Jose, Century 10 Berryessa

San Jose, Century 24
San Jose, Century Capitol 16
Santa Clara, AMC Mercado 20
San Jose, Century Capitol D1
SAN RAFAEL, Pacific's Northgate
FAIRFIELD, Edwards Fairfield Stadium 16
SANTA ROSA, United Artists Cinema 6
VACAVILLE, Brenden 16
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Emeryville, United Artists Emery Bay
Fremont, Century Cinedome 8
Hayward, United Artists Movies
Oakland, Jack London Cinema
Pinole, Century 10

Pittsburg, Brenden 16
San Leandro, Century Bayfair Mall 16
Union City, Century 25
SO. SAN FRANCISCO, Century Plaza 10
REDWOOD CITY, Century Park 12
SAN JOSE
Milpitas, Century 20 Great Mall
Mtn. View, Century Cinema 16
San Jose, Century 10 Berryessa

San Jose, Century 24
San Jose, Century Capitol 16
Santa Clara, AMC Mercado 20
San Jose, Century Capitol D1
SAN RAFAEL, Pacific's Northgate
FAIRFIELD, Edwards Fairfield Stadium 16
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VACAVILLE, Brenden 16
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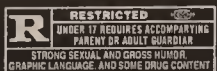
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www.scarymovie2.com

DIMENSION

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film
calendar

first runs, rep films,
& movie clock

Ongoing

From page 98

► **Dolphins** (1:40) Metreon Imax.

► **Dr. Dolittle 2** Give Eddie Murphy and his collaborators due credit: the special effects in this re-tread are close to flawless, combining live critters, puppets, and CGI so that Murphy can crack wise with beavers, dogs, and all manner of ro-

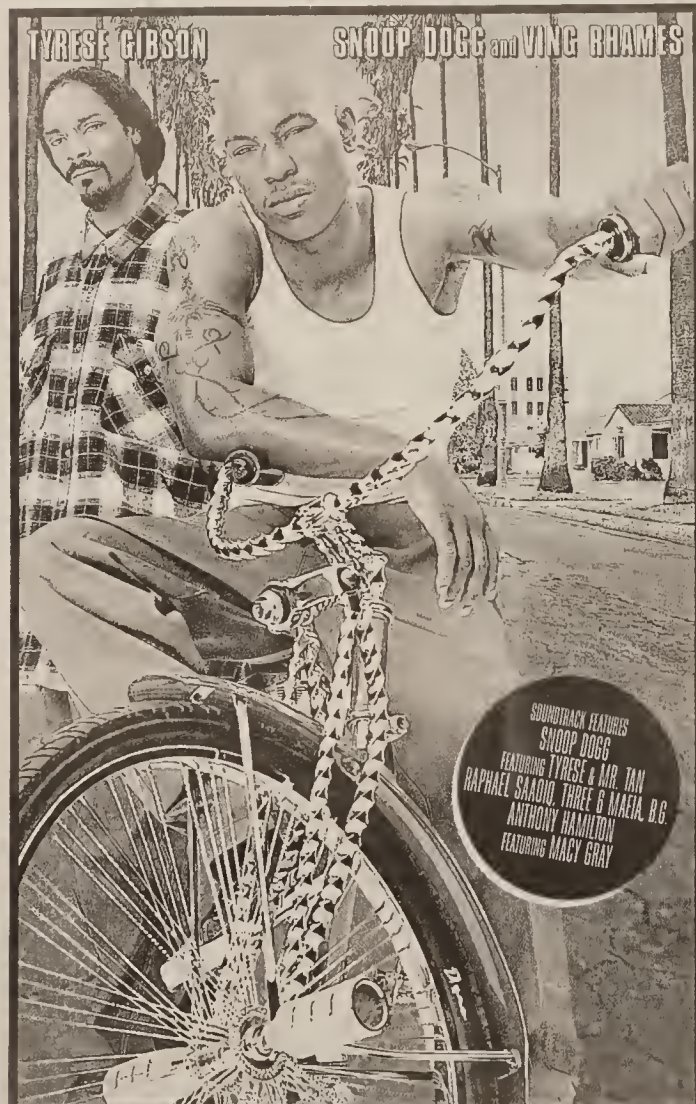
dents: Would that the plot were equally seamless; as it stands, the movie is equal parts poop and saccharinity. The family-friendly storyline — Dr. D. defends a forest from a couple of bloated plutocrats (Kevin Pollak and Jeffrey Jones), while dealing with a lovesick bear on the side — coexists uneasily with the raunchy toilet humor that has become obligatory in recent kiddie fare. Here, it's just *pro forma*, as is a yawn-inducing subplot about Dolittle's eldest daughter. The film

tries to skew toward the 13-and-older crowd, but its real mindset is strictly preschool, and it often becomes so distracted from its genuine source of appeal that one wants to scream: "Just talk to the animals!" (1:28) Alexandria, Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, Oaks, Orinda. (Nevala-Lee)

► **Evolution** (1:45) Century Plaza, Kabuki, Metreon, 1000 Van Ness.
► **The Fast and the Furious** A series of mysterious truck hijackings draws undercover officer Brian O'Conner (Keanu apparent Paul Walker) into the world of illegal street racing. Tops in this crowd of greasers is hulking Dominic Toretto

(Vin Diesel), a tough guy with a good heart and a troubled past. With moments reminiscent of recent Hong Kong export *The Legend of Speed* (as well as obvious influence *Point Break*), the nitrous-fueled *The Fast and the Furious* never dreams of being anything more than what it already is: a sweaty popcorn chomper about cars, chicks, adrenaline, male bonding, and the need for speed. (1:47) Colma, Emery Bay, Empire, Grand Lake, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Eddy)
► **Himalaya** (1:44) Four Star, Rafael.
► **Memento** (1:56) Embarcadero, Piedmont, Rafael, Shattuck.

► **Moulin Rouge** (2:06) Colma, Emery Bay, Grand Lake, Metreon, Metro, 1000 Van Ness, Stouctown, UA Berkeley, Vogue.
► **The Mummy Returns** (2:01) 1000 Van Ness.
► **Pearl Harbor** (3:03) Century Plaza, Coronet, Jack London, Metreon, 1000 Van Ness, Shattuck.
► **The Road Home** (1:29) Opera Plaza, Shattuck.
► **Sexy Beast** (1:31) Act I and II, Bridge, Piedmont.
► **Shrek** (1:27) Century Plaza, Cinema 21, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Orinda, UA Berkeley.
► **Songcatcher** (1:45) Opera Plaza, Shattuck.
► **Startup.com** (1:43) Lumiere.



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Hayward - Mann Festival Cinema
Newark - Century CineDome 7

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Mountain View - Century Cinema 16

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San Jose - AMC Santiago 14 Theatres
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Dublin, REGAL HACIENDA CROSSING 20 •
Newark, CENTURY CINEDOME 7 •
Hayward, MANN FESTIVAL 9 •
Pittsburg, BRENDEN 16 •
San Leandro, CENTURY BAYFAIR MALL 16
San Ramon, CROW CANYON 6

EAST BAY
Union City, CENTURY 25 •
Walnut Creek, FESTIVAL 9

PENINSULA
Burlingame, CENTURY HYATT 3
So. San Francisco, CENTURY PLAZA 10

SAN JOSE
Santa Clara, AMC MERCADO 20 •
San Jose, AMC SARATOGA 14 •

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San Jose, CENTURY BERRYESSA 10 •
San Jose, CENTURY CAPITOL 16 •
Milpitas, CENTURY 20 GREAT MALL •
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San Jose, CENTURY CAPITOL DI

MARIN COUNTY
San Rafael, PACIFIC'S NORTHGATE •
Novato, PACIFIC'S ROWLAND PLAZA

NORTH COUNTIES
Fairfield, EDWARDS STADIUM 16 •
Rohnert Park, PACIFIC'S STADIUM 16 •
Santa Rosa, UNITED ARTISTS CINEMA 6 •
Sebastopol, CINEMA 9 •
Vacaville, BRENDEN 16 •
Vallejo, CENTURY 14 •
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Swordfish (1:37) Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, UA Berkeley.
Time and Tide Director Tsui Hark grounds the visceral *Time and Tide* in the most banal of buddy-action movie setups: a debtor (Nicolas Tse) contracted into a gray-market bodyguard business (run by Anthony Wong) gets mixed up with a deadly assassin (Taiwanese rocker Wu Bai) estranged from his vaguely defined South American badass pals. Scenes bang up against one another, transitions cut out in favor of prolonged kinetic digressions leading to crude jokes. So, what remains? Car doors that go flying and embed themselves in concrete walls like shuriken blades. Camerawork by Allen Iverson, starting, speeding up, changing direction on a dime, speeding up, floating, shooting from the hip. Conversations twisting and turning through English, Spanish, Cantonese, and Mandarin. Best of all, a guerrilla war inside Tokawan's densest tenement-labyrinth that reveals what it's like to be inside a refrigerator at the heart of a

gas-main explosion. (1:53) *Lumiere, Rafael.* (Alvin Lu)
Tomb Raider (1:43) Alexandria, Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, Presidio, UA Berkeley.
Under the Sand (1:35) Opera Plaza, Shattuck.
What's the Worst that Could Happen? (1:35) Metreon, 1000 Van Ness.
With a Friend like Harry (1:57) Albany, Colma, Embarcadero.

Rep picks

- Come and See See Critic's Choice online at sfbg.com. (2:22) *Roxie.*
- Conceptual Comedy? See "Laugh Attack," page 49. New PFA Theater.
- Monty Python and the Holy Grail See Movie

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Lou Lumenick, NEW YORK POST
"Brilliantly played"
Scott Lytle Cohen, INTERVIEW
"Brilliant performances"
Elizabeth Eisen, ESQUIRE
"Ben Kingsley's best performance ever"
Cleo Kennedy, PREMIERE
★★★★★
Ido Anderson, NEWSDAY
"Extraordinary and original"
Andrew O'Hehir, SALON.COM
"Mega-volt of electricity"
Owen Gleiberman, ENTERTAINMENT WEEKLY
"Bravura acting"
David Aja, NEWSWEEK
"Excellent performances"
Kenneth Turan, LOS ANGELES TIMES
"The anti-Gandhi"
Anthony Lane, THE NEW YORKER
★★★★★
Mike Clark, USA TODAY
"Uniformly excellent"
Stephen Farber, MOVIELINE
"You can't pull your eyes away"
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Andrew Johnston, US WEEKLY
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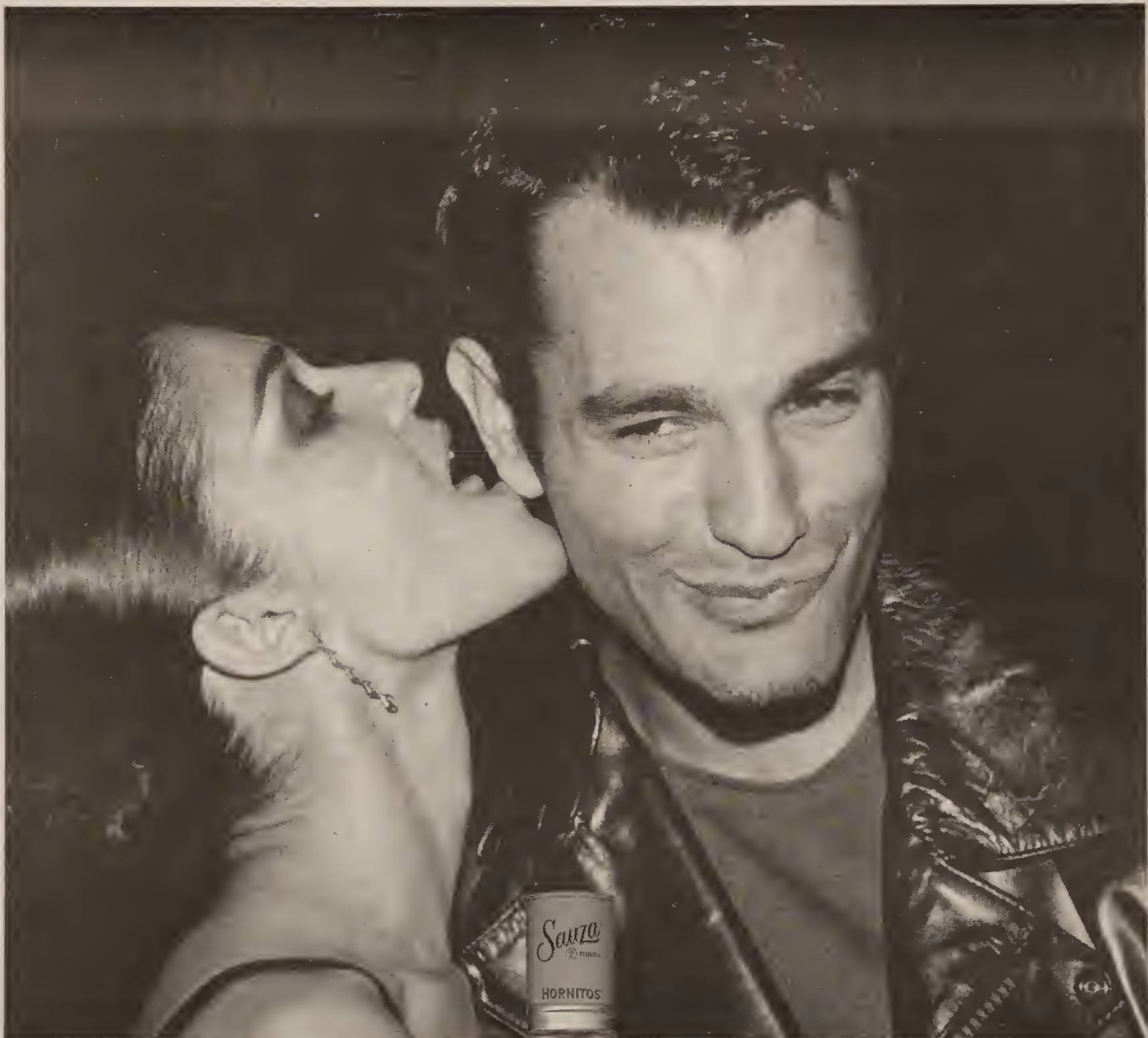
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Mill Valley - Pacific's Sequoia Twin
SANTA ROSA
Santa Rosa - Rialto Cinemas Lakeside

Clock, page 103. (1:30) *Lumiere, Shattuck.*
Mills of the Gods and **No Greater Glory** Columbia Pictures unearths the rarest of gems: two poignant, subversive social commentaries produced by Hollywood at the height of the Golden Age. Directed by Roy William Neill, *Mills of the Gods* stars May Robson as the fiery head of a successful mill who retires only to find that her money-grubbing progeny would rather lay off hundreds of workers than relinquish an

ounce of their wealth. The result is a classic yet timely Marxist parable that pits the interests of greedy factory owners against those of hard-working laborers, exposing the evils of big business and capitalist corruption. *Mills of the Gods* stars May Robson as the fiery head of a successful mill who retires only to find that her money-grubbing progeny would rather lay off hundreds of workers than relinquish an

take his words to heart; before long, a squabble with another neighborhood boy gang over an abandoned lot escalates into a full-scale military battle reminiscent of *Lord of the Flies*. The stark black-and-white images of young soldier boys in uniform, saluting and marching, bear an eerie resemblance to real war footage, and the final scene leaves a haunting impression that makes a stronger antiwar statement than any civics lesson. *Roxie.* (Crawford) ✱

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San Francisco

ALEXANDRIA *P* Geary/18th Ave. 752-5100. Call for times. A.I. (starts Fri), Atlantis, Dr. Dolittle 2, Lara Croft: Tomb Raider.

BALBOA 38th Ave/Balboa. 221-8184. Call for shows and times.

BRIQGE Geary/Blake. 352-0810. Nine to Five Sat, midnight. Sexy Beast 3, 5, 7:15, 9:35 (also Fri-Sun, 1).

CENTURY PLAZA *P* South San Francisco, Noor off El Camino. (650) 742-9200. The Animal Wed-Thurs, 11:55a, 2:25, 4:45, 7:15, 9:35; Fri-Tues, 4:45, 7:15, crazy/beautiful (starts Fri) noon, 2:20, 4:40, 7, 9:25. Dr. Dolittle 2 11:30a, 12:10, 1:45, 3:55, 5, 6:15, 7:20, 8:30, 9:40, 10:35. Evolution Wed-Thurs, 11:35a, 2, 4:30, 7, 9:25; Fri-Tues, 11:55a, 2:25, 9:35. Lara Croft: Tomb Raider 11:50a, 12:40, 2:15, 3:05, 4:35, 5:30, 7:05, 7:55, 9:30, 10:20 (Fri-Tues, 7:50 show replaces 7:55 show). Pearl Harbor 12:15, 4:05, 8. Pootie Tang

(starts Fri) 11:40a, 1:40, 3:45, 5:50, 7:55 (also Mon-Tues, 10:10). Shrek Wed-Thurs, 11:40a, 12:30, 1:50, 2:40, 4, 4:50, 7:10, 9:20; Fri-Tues, 12:30, 2:40, 4:50, 7:10, 9:20. Swordfish Wed-Thurs, 12:20, 2:50, 5:20, 6:40, 7:50, 9:15, 10:15; Fri-Tues, 12:20, 2:50, 5:20, 7:45, 10:15.

CINEMA 21 *P* Chestnut/Steiner. 921-6720. A.I. (starts Fri) 12:40, 4, 7:20, 10:30. Shrek Wed-Thurs, 12:30, 2:40, 4:50, 7, 9:15.

CLAY *P* Fillmore/Clay. 352-0810. The Closet Fri-Tues, 12:30, 2:40, 4:45, 7, 9:15. Road Home Wed-Thurs, 4:30, 7, 9:20.

COLMA (METRO CENTER) *P* *P* 280 Metro Center, Colma. (650) 994-2503. Call for times. A.I. (starts Fri), Atlantis, The Fast and the Furious, Moulin Rouge, With a Friend Like Harry.

CORONET *P* *P* Geary/Arguello. 752-4400. Call for times. Pearl Harbor.

EMBARCADERO CENTER CINEMA *P* *P* One Embarcadero Center, Promenade level. 352-0810. The Anniversary Party 12:10, 2:40, 5:10, 7:40, 10:15. Divided We Fall 12:20, 4:20, 7, 9:40. Memento noon, 2:30, 5, 7:30, 10:10. The Princess and the Warrior Fri-Tues, 12:30, 3:30, 7:10, 10. Songcatcher Wed-Thurs, 12:30, 3, 7:10, 9:30. With a Friend Like Harry 1:10, 4:10, 7:20, 10 (Fri-Tues, 7:15 and 9:50 shows replace 7:20 and 10 shows).

EMPIRE *P* *P* West Portal/Vicente. 661-2539. The Fast and the Furious 11:30a, 2:15, 4:45, 7:15, 9:45. Lara Croft: Tomb Raider 11:45a, 2:30, 5, 7:30, 10. Shrek 11:40a, 2, 4:30, 7, 9:30.

FOUR STAR Clement/23rd Ave. 666-3488. Born Wild Fri-Tues, 4, 9:50. Calle 54 Fri-Tues, noon, 5:50 (Mon, no 5:50 show). Cop on a Mission Wed-Thurs, 1:55, 5:45, 9:35; Fri-Tues, noon, 6. Crippled Kung Fu Boxer Thurs, 1:55, 5:55, 9:45. The Day I Became a Woman Wed, noon, 3:15, 8:30. Fighting for Love Fri-Tues, 2, 8. Himalaya Wed-Thurs, noon, 3:50, 7:40; Fri-Tues, 1:50, 7:40. Once Upon a Time in China and America Thurs, noon, 3:55, 7:50. Requiem for a Dream Wed, 4:45, 9:50; Fri-Tues, 3:50, 9:40. Smell of Camphor Wed, 1:30, 6:45.

GALAXY *P* *P* Sutter/Van Ness. 474-8700. Call for times. Baby Boy, Bridget Jones's Diary, Dr. Dolittle 2, Crouching Tiger, Hidden Dragon, Swordfish.

KABUKI B *P* *P* Post/Fillmore. 931-9800. Call for times. The Animal, Atlantis, Dr. Dolittle 2, Evolution, The Fast the Furious, Lara Croft: Tomb Raider, Shrek, Swordfish.

LUMIERE *P* *P* California/Polk. 352-0810. Big Eden Wed-Thurs, 4:30, 7:10, 9:50; Fri-Tues, 7:20 (also Fri-Sun, 2:20). *Continued on page 104*

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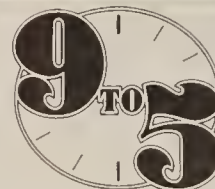
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Movie clock

From page 103

Monty Python and the Holy Grail Fri-Tues, 5:15, 7:30, 9:45 (also Fri-Sun, 12:40, 2:55). **Startup.com** 5:10, 7:30, 10 (Fri-Tues, 7:35 show replaces 7:30 show; also Fri-Sun, 12:20, 2:50). **Time and Tide** 4:45, 9:55 (also Wed-Thurs, 7:20; Fri-Sun, noon).

METREON & Fourth St/Mission. 369-6200. Call for times. **All Access** (Imax), A.I., **The Animal**, **Atlantis**, **Baby Boy**, **Cirque de Soleil** (Imax), **Dolphins** (Imax), **Dr. Dolittle 2**, **Evolution**, **Extreme** (Imax), **The Fast and the Furious**, **Lara Croft: Tomb Raider**, **Moulin Rouge**, **Pearl Harbor**, **Shrek**, **Swordfish**, **What's the Worst That Could Happen?**

METRO Union/Webster. 931-1685. Call for times. **Moulin Rouge**.

1000 VAN NESS & P 1000 Van Ness. 931-9800. Call for times. **Atlantis**, **Bridget Jones's Diary**, **Evolution**, **The Fast and the Furious**, **Lara Croft: Tomb Raider**, **Moulin Rouge**, **The Mummy Returns**, **Pearl Harbor**, **Shrek**, **What's the Worst That Could Happen?**

OPERA PLAZA & Van Ness/Golden Gate. 352-0810. **Amores perros** Wed-Thurs, 3, 6:30; Fri-Tues, 8:30. **Bride of the Wind** Wed-Thurs, 2:50, 5:20, 7:40. **Fast Food Fast Women** Fri-Tues, 1:20, 4:20, 7:20, 9:35. **Keep the River on Your Right** Wed-Thurs, 5:10. **The Man Who Cried** Wed-Thurs, 2:40, 7:30. **Road Home** Fri-

Tues, 1:10, 4:10, 7:10, 9:30. **Songcatcher** Fri-Tues, 1:30, 4:30, 7, 9:20. **Under the Sand** Wed-Thurs, 2:30, 5, 7:20; Fri-Tues, 1, 4, 6:30.

PRESIDIO & Chestnut/Scott. 922-1318. **Lara Croft: Tomb Raider** Wed-Thurs, 11:50a, 2:15, 4:40, 7:20, 9:40; Fri-Tues, noon, 2:20, 4:40, 7, 9:20.

STONESTOWN & P 19th Ave/Winston. 221-8182. Call for times. **A.I.** (starts Fri), **Moulin Rouge**, **Swordfish**.

VOGUE & Sacramento/Presidio. 221-8183. Call for times. **Moulin Rouge**.

WDRLE THEATER & Broadway/Columbus. 391-1393. Call for shows and times.

Oakland

GRAND LAKE & P 3200 Grand, Oakl. 452-3556. A.I. (starts Fri) noon, 3, 6, 9. **The Fast and the Furious** Wed-Thurs, 11:30a, 2:15, 4:45, 7:15, 9:45; Fri-Tues, 11:45a, 2:15, 4:45, 7:15, 9:45. **Moulin Rouge** 12:30, 3:45, 7, 9:35. **Shrek** Wed-Thurs, noon, 2, 4, 6, 7:45, 9:30; Fri-Tues, 12:15, 2, 4:15, 6:15, 8:15, 10. **Swordfish** Wed-Thurs, 12:15, 2:35, 5, 7:30, 10.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. A.I. (starts Fri) 11, 12:30, 3:45, 7, 7:30, 10:25. **Atlantis** 11:30a, 2, 4:30, 7:10, 9:40. **Baby Boy** 1, 2:15, 4, 7:15, 10:15, 10:45. **Dr. Dolittle 2** Wed-Thurs, 11:05a, 12:15, 1:20, 2:30, 3:40, 6, 7:20, 8:20, 10:40; Fri-Tues, 11:25a, 1:45, 4:15, 5:15, 7:20, 9:45. **Evolution** Wed-Thurs, 12:20, 2:50, 5:30, 8:10, 10:40. **Lara Croft: Tomb Raider** 11:45a, 2:15, 5, 7:30, 10:10 (Fri-Tues, 7:25 show replaces 7:30 show). **Moulin Rouge** Wed-Thurs, 11a, 1:50, 4:45, 7:40, 10:30. **Pearl Harbor** Wed-Thurs, 11:15a, 3, 7, 10:45. **Pootie Tang** (starts Fri) 11:10a, 1:15, 3:30, 5:45, 8, 10:30. **Shrek** Wed-Thurs, 11:40a, 2:10, 4:50, 7:05, 10:45; Fri-Tues, 11:40a, 2:10, 4:50, 7:40, 10:05 (Sat, no 11:40a show). **Swordfish** 12:10, 2:40, 5:10, 7:45, 10:25 (Fri-Tues, 7:50 and 10:20 shows replaces 7:45 and 10:25 shows). **What's the Worst That Could Happen?** Wed-Thurs, 4:50, 9:45.

PARKWAY 1834 Park, Oakl. 814-2400. **Bridget Jones's Diary** Wed-Thurs, 7; Fri, Mon-Tues, 6:30; Sat-Sun, 6. **Himalaya** Fri, Mon-Tues, 9:15; Sat-Sun, 9. **Midnight Cowboy** Thurs, 6:30, 9:15. **The Mummy Returns** Wed-Thurs, 9:45. **Rocky Horror Picture Show** Sat, midnight. **With a Friend Like Harry** Wed, 6:30, 9:15; Fri-Tues, 7, 9:45 (also Sat, 3:30).

PIEDMONT & Piedmont/41st St, Oakl. 843-3456. **The Anniversary Party** 4:20, 7, 9:30 (also Fri-Sun, 1:30). **Memento** 4:30, 6:50, 9:20 (also Fri-Sun, 1:40). **Sexy Beast** 3, 5:15, 7:30, 9:40 (also Fri-Sun, 12:50).

Berkeley area

ACT I AND II & P Center/Shattuck, Berk. 843-3456. **The Princess and the Warrior** 6:45, 9:30 (also Fri-Sun, 1:15, 4). **Sexy Beast** 7:15, 9:45 (also Fri-Sun, 1:45, 4:30). **With a Friend Like Harry** Wed-Thurs, 7, 9:30.

ALBANY & P 1115 Solano, Albany. 843-3456. **The Anniversary Party** 6:45, 9 (also Sat-Sun, 1:45, 4:15). **Road Home** Wed-Thurs, 6:30, 8:45. **With a Friend Like Harry** Fri-Tues, 6:30, 8:50 (also Sat-Sun, 1:30, 4).

CALIFORNIA & P Kittredge/Shattuck, Berk. 843-3456. A.I. (starts Fri) 12:15, 1:45, 3:20, 5, 6:30, 8:15, 9:30. **Amores perros** Wed-Thurs, 5, 8:30; Fri-Tues, 2, 5:30, 8:45. **Bride of the Wind** Wed-Thurs, 4:45, 9:30. **Crouching Tiger, Hidden Dragon** Wed-Thurs, 7. **Pearl Harbor** Wed-Thurs, 4:30, 8:15.

ELMWDD 2966 College, Berk. 649-0530. **Big Eden** Fri-Tues, 1:30, 7, 9:25. **The Circle** 3:30, 7:30 (Fri-Tues, 3:20 show replaces 3:30 show). **Himalaya** Wed-Thurs, 2:45, 5, 7:15, 9:25; Fri-Tues, 12:45, 2:50, 7:15. **O Brother, Where Art Thou?** Wed-Thurs, 1:45, 6:50; Fri-Tues, 1:15, 5:20, 9:30. **Pollock** Wed-Thurs, 1:15, 5:10, 9:15; Fri-Tues, 4:50, 9:15. **Traffic** 4 (also Wed-Thurs, 9).

EMERY BAY & P 6330 Christie, Emeryville. 420-0107. Call for times. A.I. (starts Fri), **Atlantis**, **Baby Boy**, **Dr. Dolittle 2**, **Evolution**, **The Fast and the Furious**, **Lara Croft: Tomb Raider**, **Moulin Rouge**, **Pearl Harbor**, **Pootie Tang** (starts Fri), **Shrek**, **Swordfish**, **What's the Worst That Could Happen?**

OAKS & P 1875 Solano, Berk. 526-1836. **The Animal** Fri-Tues, 2:45, 7. **Dr. Dolittle 2** 1, 3, 5, 7, 9. **Evolution** Wed-Thurs, 1:20, 3:20, 5:20, 7:20, 9:20; Fri-Tues, 12:30, 4:45, 8:45.

ORINDA & P 4 Orinda Theater Square, Orinda. 254-9060. A.I. (starts Fri) 12:15, 3:45, 7:30. **Dr. Dolittle 2** Wed-Thurs, 12:15, 2:30, 5, 7:15, 9:15; Fri-Tues, 1, 3, 5, 7, 9. **Shrek** noon, 2, 4, 6, 8, 10. **With a Friend Like Harry** Wed-Thurs, 1, 3:45, 6:30, 9.

SHATTUCK CINEMAS & P 2230 Shattuck, Berk. 843-3456. **The Animal** Wed-Thurs, 1, 3:10, 5:15, 7:20, 9:25. **Atlantis** Wed-Thurs, 1:15, 2:30, 3:30, 4:45, 5:45, 6:55, 8, 9:15, 10:10; Fri-Tues, 1:45, 4:15, 7, 9:20. **Big Eden** Wed-Thurs, 1:30, 7:05. **crazy/beautiful** (starts Fri) 12:50, 3, 5:10, 7:20, 9:50. **Divided We Fall** Wed-Thurs, 1:35, 4:20, 7, 9:40; Fri-Tues, 4:40, 9:30. **The Fast and the Furious** Fri-Tues, 2:30, 4:45, 6:55, 9:10. **Keep the River on Your Right** Wed-Thurs, 2:20, 4:35, 6:45, 9:05. **Memento** 1:40, 4:20, 6:50, 9:15. **Monty Python and the Holy Grail** Fri-Tues, 1, 3:10, 5:20, 7:30, 9:40. **The Mummy Returns** Wed-Thurs, 4:10, 9:35. **Pearl Harbor** Fri-Tues, 1:15, 4:45, 8:20. **Pootie Tang** (starts Fri) 1:05, 3:05, 5:05, 7:05, 9:05. **Road Home** Fri-Tues, 2:20, 7:10. **Songcatcher** 2:15, 4:50, 7:15, 9:45. **Time and Tide** Wed-Thurs, 2, 4:30, 7:10, 9:30. **Under the Sand** 1:05, 3:15, 5:25, 7:40, 9:55 (Fri-Tues, 12:55 show replaces 1:05 show).

UA BERKELEY & P 2274 Shattuck, Berk. 843-1487. Call for times. **Baby Boy**, **Bridget Jones's Diary**, **The Fast and the Furious**, **Lara Croft: Tomb Raider**, **Moulin Rouge**, **Shrek**, **Swordfish**. ♦

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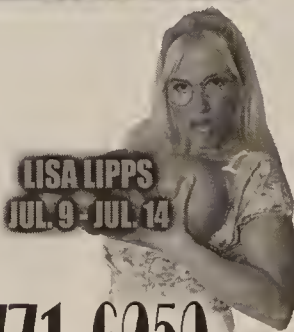
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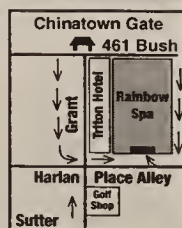
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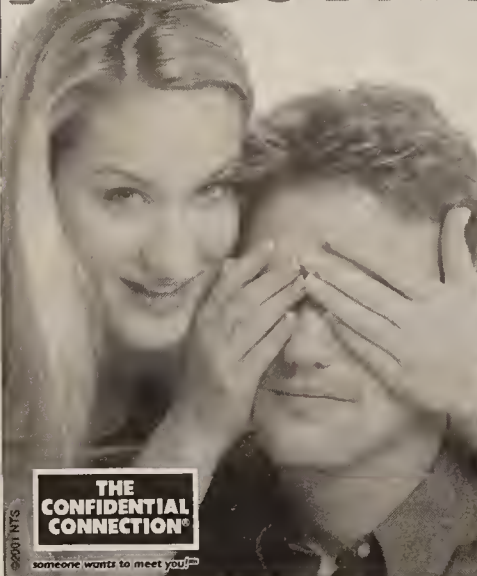
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Pretty, petite SWF, 45, youthful, fun-loving. Seeks LTR with employed SWM, N/S, 46+. Must have full head of hair or sense of humor. Common interests: Jazz, classic film, theater, fine art, cooking, travel, and anything French. ☎ 1428

EXOTIC SEMIASIAN

Pretty, fit, fun, humorous, happy, sane, successful, athletic, traveled, adventurous, balanced woman, successful business, with no baggage, vices, or 5T0s, seeking similar med-tall SWM 38-48, open-minded LTR. ☎ 1442

SEEKING

SAF, 42, seeks classical musician who loves Chopin for possible committed, long-term relationship. ☎ 1875

SEXY TRIPLE OS...WANNA TASTE?

BF, 5'2", 145lbs, 44D0D, 29-38, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? ☎ 9665

BEAUTIFUL INSIDE AND OUT

S1F, 38, physician, with intelligent wise mind, curvy body, soulful blue eyes. Seeking tall, playful, responsible, honest mensh, with a heart of gold, for love, commitment and family. I enjoy meditation, hiking, reading, theater, music, conversations, intimacy. ☎ 1391

REJUVENATING AND SPONTANEOUS

Are you looking for that intelligent, young lady that you could spend some wonderful quality time with, and enjoys some nice romantic times? I'm S'S', 120lbs, very playful and looking for professional, mature man who can appreciate and open-minded woman. ☎ 1846

NEW TO THE AREA

Attractive, red-headed medical student, 27, visiting for the summer, seeks intelligent, funny, compassionate man to see the city with: clubs, restaurants, hikes. Just show me! ☎ 1849

REDNEAO

Creative, bright, witty S1F 38, with beautiful curls, enjoys art, reading, films, travel. Seeking warm, intelligent, happy S1M, 38+, for garage sales, dining, films, more. ☎ 1813

FITNESS FAN

Petite SF seeks exercise partner, 25-35. Have fun, keep fit together. Any race! ☎ 1823

LOOKING FOR YOU

Seeking SWM, 30-40, employed, goatee, with Harley. College education, flower garden, cats a plus. Enjoys literature, music, cooking, baseball, 5.F./Only City/Pacific only. No criminal record! ☎ 1825

R U THE ONE?

Seeking intelligent, psychologically aware SM, sense of humor, 40-55, who loves animals and nature, for companionship, possible LTR. Me: 46, brown hair/blue eyes, educated, fit, liberal democrat, enjoys intellectual conversations and exploring the world. ☎ 1812

FRIEND, LOVER, PARTNER

Attractive, easygoing, relaxed WF, 41, no children, occasional smoker, seeks man, SO-60, with intelligence, character, and passion for life. ☎ 1788

FULL-FIGURED PARTY GIRL

Cute, hard-working college student, social butterfly, 20, loves to party, shopping, museums, and coffee houses. Seeking secure, mature man, 20-26. ☎ 1789

sfbg | Connections

FRIENDS TO BEGIN

Beautiful S8F with nice shape and creative mind seeks hand some SM, 35-48, for summer fun, concerts, travel, sports. ☎ 1768

SEEKING GENEROUS GENTLEMAN

Sexy, petite, honest, independent, educated, classy, fun brunette, 26, new to the city, seeks generous, respectable, tall, fit, handsome, professional gentleman who can appreciate casual dating, fine dining, good conversation. ☎ 1749

NUMEROUS INTELLECTUAL

Vivacious creative writer/author, with beautiful eyes and high ideals, seeks LTR with man, 45-54. My interests include art, film, progressive politics, literature and law. I'm also a health care activist. ☎ 8269

AVERAGE NOT CUCK

5F, 33, just turned single, seeks tall, skinny, pale, muscle-less artist type with sense of humor to discover new bars and cafes. ☎ 1719

SEXY, SINGLE MOGNA

BF, 20, 5'3", 44F-28-37, enjoys candlelit romantic evenings, followed with strawberries and whipped cream. Seeking 8/WPM, 28-40, for possible LTR. ☎ 1660

RING MY BELL

Luscious, large, amazing, intelligent beauty seeks a partner for love and enjoying life. Our lives are great. Together, we'd be spectacular! ☎ 8835

ROSE ON MY PILLOW...

cuddled in bed, brisk walks, conversations. Fun, spirit not dead. Spirited 49 year-old red-head seeking her shining star. ☎ 1651

EXOTIC SEMIASIAN

No baggage, vices, 5T0s. Pretty, fit, fun, humorous, happy, sane, athletic, traveled, adventurous, balanced, successful businesswoman seeks similar medium-tall SWM, 38-50, for open-minded LTR. ☎ 1654

SINGLE AND SEXY

Curious, independent, open-minded, pretty Latin S1F, 27, 5'6", 125lbs, in great shape seeks intelligent, cute, sweet, laid-back fit SWM, 30-38. ☎ 1647



Respond to a Connections Ad!

\$1.99/minute, 18+

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Respond by credit card:
1-877-337-3292

LOOKING FOR ADVENTURE

SM, 33, 5'10", 215lbs, seeks down-to-earth, fun-loving woman with a wild side, for friendship first. ☎ 1786

LONG LEGS, COLO HANOS, WARM...

heart. SWF, 35+, mad scientist by day, loves live music (jazz, metal, classical), film, the arts in general, and healthy lifestyle. Seeking SM, late-20s to early-30s, with similar interests. ☎ 1800

NI!

SWF seeking a nice, handsome man. I'm into music, metaphysics, big smiles, and spiritual values. Let's share 2001 together. ☎ 1255

STRIP TEASE

Beautiful Brazilian woman, long hair, green eyes, beautiful body, seeks male for private strip tease only. ☎ 1750

LOVE IS WHAT I WANT

SWF, 18, 5'7", 140lbs, wants a new life. Seeking honest, open-minded, kind-hearted SWM, 18-29, for friendship, possible LTR. ☎ 1209

WHERE IS MY BEST FRIEND?

Seeking reasonable, feminist-friendly dude. SWF, 38, 5'2", 125lbs, cute, tranquil engineer, likes nightclubs, dancing, hiking, television, movies. ☎ 1705

RUBENESQUE BABE

Adventurous, smart, creative, mildly insane, undercover bad girl, DWPF, 30s, seeks stable dude, professional male, 27-40, into rock 'n' roll, art, pop culture, cooking, kinky sex, outdoor fun, for friendship, possible LTR. ☎ 1707

EBONY SEEKS IVORY

Very attractive, passionate, affectionate BPF, home owner, seeks progressive, sophisticated, classy WM, 42-54, S10+", for romance, monogamy and more. ☎ 1701

SUGAR 'N SPICE WANTS NONEY

East Bay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities. ☎ 6989

CLASSICAL MUSICIAN...

seeks kindred soul for chamber music, friendship, and possibly more. ☎ 1196

Sexy Beast Loose

come and get me stud.... meet me on the corner of Hampshire and Mariposa. ☎ 1580

ATTRACTIVE, INTELLIGENT...

witty, scintillating WF, 48, 5'4", slim, redhead, enjoys music, dancing, and traveling. Seeking handsome, thoughtful, intelligent man with similar interests. ☎ 1622

EDUCATED

Female, 39, educated, sincere, passionate, and no children, seeks WPM, 50-60, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. ☎ 7797

EAT ME ALIVE

Serve me. Black, big, beautiful woman, college student, big ass Goddess wants submissive, generous, hungry W/AM, 21-75. To body massage me, and oral service. ☎ 9949

CUTE ASIAN

SAPF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! ☎ 9456

SAN JOSE TO MONTEREY

5/12 on business? Thank you for returning me safely. I apologize for seeming uninterested. We will always have the Mucky Duck! ☎ 1621

SEEKING ROMANTIC DANCE PARTNER

Emotionally comfortable, physically attractive, sweet natured PF, 40, 5'4", mature, affectionate, loves dancing, traveling, fine food, film, music, books, exploring new ideas, cultural events. Looking for loving man, with similar values and interests, for best of friends and dance companion. ☎ 1580

LIFE'S ADVENTURES

Sexy, smart, strong, successful S8F, 5'5", 126lbs, adventurous, athletic, fun, spiritual, stylish (Bebe or Bauer), well-traveled, addition-free, great communicator, into salsa/jazz, cooking, great food. Seeking same in a tall, dark, and handsome package. 32-42. Race open. ☎ 9854

CREATIVE, EXUBERANT GAL

Intelligent OWF, 29, 5'4", red/green, seeks similar S/DJWM, 30-40, for friendship, possibly more. ☎ 1559

LOOKING FOR YOU

Slim, educated, attractive SWPF, blonde/blue, N/S, N/Drugs, seeks financially/emotionally secure SWPM, 55-65, N/S, N/Drugs, for a friendship first, possible LTR. ☎ 1564

MUSIC & DANCE

Tall, medium-built, fair-complected single mom, 43, dark wavy/hazel, enjoys live music, singing, biking, street fairs. Seeking honest, open, social, communicative, fun-loving man. ☎ 1575

ALONE MUGN TOO OFTEN?

Ladies 30-55. Looking for friendly move-overs, play-gers, who enjoy all types of music, occasional out-door walks, bike rides, and welcome hearty conversations, brunch Sunday ok? for more information call. ☎ 1566

ALL NAIL THE QUEEN

Regal, voluptuous, witty, statuesque, bright, sensual, erotic, spiritual, adventurous, Nubian beauty. Seeking royal counterpart: 35+, 6'+, muscular, dark, handsome, honest, sexy, emotionally/financially stable, loving, goal-oriented. ☎ 1529

SMART, SEXY, SINGLE

WF, 41, blond with big blue eyes, no pretensions, pseudo-intellectuals please. No drugs. Smoke? Absolutely. ☎ 1525

SEEKING IN MARIN

Nice, quiet, a little shy S8F, 5'7", N/D, N/drugs, N/5, enjoys romantic movies, easy listening music, autobiographies, no plans for kids. Seeking a trustworthy, caring, honest, special friend, 34-50, in Marin County. No drugs, no heavy alcohol. ☎ 1512

YES AND KNOW

SWF, 31. All you know about me is that I'm adventurous, bright, passionate, and love laughing and learning. All I know about you is that you're curious enough to read this ad. Let's talk and learn more. ☎ 9889

men seeking women

LOVER OF LIFE SEEKS PLAYMATE

Very fit, dark, handsome, highly-educated Mediterranean-looking S1WM, 45, 5'11", 170lbs, black/dark brown, loves nature, hiking, beach, working out. ☎ 1345

LIFE IS BEST SNAREO

Well-educated SM, 31, N/S, seeks SF, 35+, for friendship first and possible LTR. ☎ 1956

FUN FOR SOMEONE

Anyone out there want to play? Educated Italian-American man, 36, occasional smoker, seeks adventurous fun with a lucky lady, 26-44, out there. ☎ 1958

SEEKING REAL ROMANTIC

Sincere, romantic man, 45, N/S, strong believer in moderation and balance in life, seeks educated, romantic woman, 20-45. ☎ 9906

THE POWER OF LOVE

SWPM, 46, kind, thoughtful, unconventional, seeks slender woman with similar qualities and love of the arts to share my life with. You won't be disappointed! ☎ 1953

LOVE IS JUST A 4 LETTER WORD

Easygoing, good natured SWM, mid 50s, enjoys tennis, swimming, mystery movies, driving up the beautiful Oregon coast. Seeking similar female, 40s-50s, 5'-5'6", for dating. Spend these terrific moments with me. ☎ 9710

GUTE AND CHARMING

Smart, sexy S8M, 31, 5'8", great smile, loves outdoors. Seeking SF for fun and friendship. ☎ 1585

SET THE NIGHT ON FIRE

SM, 5'11", long black hair, piercings, tattoos, rock-n-roll musician, enjoys beach, concerts, club, city exploration. Seeking sexy, exotic semi-Asian piece of candy. ☎ 1618

BALANCING ACT

Handsome short, pale SAM, 38, balancing work, spirituality, health, emotional healing, art, social justice. Seeking kindred soul on like path. ☎ 1948

CALIFORNIA NOMAD

Educated, athletic SWM, 31, S'8", brown/blue, non-smoker, self-employed carpenter, loves mountain-biking, hiking, traveling. Seeking free-spirited, slim SWF, 26-40, for more exploration! ☎ 1945

A VERY SPECIAL SUMMER

Compassionate SM, 34, loves cooking, biking, simple living. Seeking wise, compassionate, special SF for exploring the city. ☎ 1951

GREAT GUY

This male, 36, 5'11", enjoys cooking. Seeking a woman, 29-42, San Francisco area, for LTR. ☎ 1934

ME 4 FUN

Somewhat shy SM, 38, N/5, no children, enjoys hanging out and lounging around at home. Seeking a woman, 21-40. ☎ 1935

PISCES, WITH TAURUS RISING

Positive, smiling SM, 29, occasional smoker, no children, seeks a woman, 23-35, into astrology, to bring out the best in me. ☎ 1936

LOOKING FOR SOME FUN !!!

Attractive SWM, 25, occasional smoker, no children, seeks a good friend for fun and possibly more. ☎ 1937

TASTEFULLY DONE SEX

Parties. Otherwise satyr man needs retired, not working woman for more sex. Woman friend needs alone time. Great chemistry is greater than gold. ☎ 1600

TOTAL FRENCH MESSAGE

Mature WM gives total French body massages to full-figured, mature woman for her release and pleasure. ☎ 8953

6 IN OOG YEARS

Environmental consultant. Currently in Texas, but mi corazon resides in San Francisco. Ultrafit seeks outgoing, active, traditional Latina. Meet when next in town? ☎ 1933

ART, BEER & JOHNNY NISPANIC

Thirty-something, would-be photographer/jewelry designer, Spanish/Cuban/American, but don't look it, occasional hard drinker. Looking for woman who doesn't act her age. Come drink, dance, and create with me. ☎ 1623

GETTING BUSY LIVING

Low maintenance WM, 31, occasional smoker, enjoys travel. Seeking a low maintenance woman for friendship, possible LTR. ☎ 1908

BOOT SHAK'N JAM BANO FUN!

150 cute dancing/party partner for summer festivals, concerts. High Sierra Music Festivals, Phil Lesh & Friends, String Cheese Incident, more. Me: cute, fun-loving surfer guy. ☎ 1909

Beasties Sexiest

get your movie passes every week in the SFBG... look toward the back of the paper.

10-MINUTE

DATING!

10 Dates in One Night?

Enjoy a short conversation "date" with each of 8 to 10 single, professional, men or women in your age group, in one night. Confidentially select those you'd like to see again, and be notified of those who'd like to see you, too! (There are openings for just 10 men and 10 women in each section, so early reservation is recommended.) Presented by Joel Koosed's The Meeting Game™ Salon.

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LAST ONE
Are there no single, straight, emotionally-stable, financially-secure, intelligent, trustworthy men? Then I'm the last one. Call before I vanish. WPM, 46, seeks pretty WF, 30-something. **T1911**

FINANCIAL DISTRICT OIVA?
Opposites = Frisco fun. You: beautiful, petite, 30-39. This attractive musician, 29, seeks his polar opposite with a dark eyed/haired siren downtown. **T1913**

PETITE, BEAUTIFUL, ITALIANA?
Foreign born? 25-35? Single? Oak eyes/raven hair? Frisco? Even better! Kind a plus! This quiet, attractive Sicilian guitarist, 29, wants you. **T1914**

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/5, please no kids yet. **T1798**

CAN YOU RIDE THE HARLEY?
Educated SWM, 30, seeks special girl who knows how to have fun on my Harley. Will respond to all inquiries so don't be shy. **T1903**

SEEING IS BELIEVING
SWJM, 23, 5'11", 155lbs, brown/blue, enjoys concerts, clubs, travel, skiing. Seeking SF to spoil for LTR. **T1904**

YOUNG MAN SEEKS OLDER WOMAN
Tall, dark, sexy, stocky, sweet, long-haired gentleman, 36, looks 20s, sense of humor, enjoys movies, music. **T1907**

COMPANIONSHIP
Decent, intelligent, good-looking, healthy, warm-hearted SPM, 43 seeks decent woman with social interests for companionship, dining, movies, ball games, ocean. **T1917**

ADVENTUROUS TRAVELER?
Young, athletic SWM, 56, with a custom camping van for full-time travel: USA, Canada, Mexico. See the natural, beautiful, wonders of our world at a slow steady speed. Share. LTR. **T1906**

LOOKING
Attractive, humorous, intelligent SWM 50, enjoys outdoors, films, progressive politics, food, and good conversation. Looking for woman, 40-52, for LTR. **T9B12**

READY TO SHARE
Muscular, fit, attractive SM, 41, - 5'10", 180lbs, brown/green, H/W proportionate, father, enjoys playing guitar, song-writing, movies. Seeking SF for casual relationship first. **T1522**

SERIOUS SOUL WORK
Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. **T7952**

RESPECTFUL
SM, 20, 5'6", 158lbs, tattoos, likes sports, shooting pool, bowling. Seeking outgoing, adventurous, exciting SF for dating. **T1147**

LOOKING FOR GOOD FRIEND
AM, 28, occasional smoker, no children, seeks female, 18-40, for movie theaters, dancing, swimming, chatting, and friendship. **T1886**

I MOVE AND DANCE AND HOPE
5hy, educated male, 32, N/5, no children, enjoys dance clubs, cafes, museums, and bars. Seeking a woman to share these activities. **T1887**

SINGLE GUITAR PLAYER
WM, 30, 6'2", brown/brown, enjoys guitars, concerts, music, movies, outdoors, nice dinners, and boating in the Bay. Seeking SF, 18-35, who enjoys the same. **T1892**

ROMANTIC SEEKS SAME
Very romantic OWM, early 50s, enjoys traveling, food, movies, plays. Seeking slim, open-minded SF, 30-45, N/5, no 5T0s, for LTR. **T1894**

CLEAN, SOBER, FIT...
active SWM, 50, 5'10", seeks similar woman for tennis, bicycle rides, good food, long talks, loud laughter. **T1895**

JAPANESE LADY?
Warm and imaginative gentleman, 40, who speaks Japanese, seeks friendly lady friend for friendship and more. **T1898**

INTERESTING, SPIRITUAL...
reflective blue-eyed blond professional foreigner, 40, seeks nurturing, appealing Latin American, European or Japanese woman, 20s-30s, for possible passionate encounters, LTR...? **T1899**

FRENCH OR LATIN...
lady desired by imaginative, sensitive, foreign gentleman, 41, blue eyes, intuitive, piscoes, intelligent, passionate. **T1900**

PROGRESSIVE & WELL-TRAVELED
SWM, 42, polyglot (Oansk, Espanol, Portuguese), lives in Stockton (relocatable) seeks weekend companion for hiking, concerts, dancing, restaurants, picnics, cycling, swimming, movies, travel, perhaps more. **T1881**

Beasties Sexiest
get your movie passes every week in the 5F8G... look toward the back of the paper.

TRAVEL THE WORLD
Accomplished architect SWM, 56, seeks SF muse to share eccentric, eclectic travel. My primary goals are to have fun and to find retirement location. Only prerequisites are not being a tourist, no cold climates, having an upbeat attitude, and flexible schedule. Let's talk soon! **T1878**

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. **T6978**

FRIENDLY, LONG-HAIRED A/HF
Sweet, successful, attractive, in shape English PM looking for fun/love/LTR with passionate, petite A/HF, 20s-30s, ready to be appreciated and adored. **T1873**

ENERGY CRISIS?
Not here. OWM, 50s, seeks petite female, 50s, to share my love, my heart, for LTR. Oancer a plus. **T1475**

THE DOCTOR SEEKS ROMANA
SWM, 20s, seeks fun, educated Whovian, 20s, for time travel and other adventures. **T1541**

AFFLUENT BUSINESSMAN
Handsome male, seeks playmate, 18-35, to spoil. **T1548**

DOWN FOR ANYTHING
Filipino SM, 27, 5'6", 145lbs, seeks female for casual dating. Should be up do doing anything. **T1864**

ARTS APPRECIATING NICE GUY
Friendly, nice-looking, tall, thoughtful designer, smart, humorous, sometimes clueless, enjoys the outdoors hiking, music, movies, museums, dogs and lots more. Seeking pretty, trim, bright female, 30s to early 40s, with similar interests. Kids ok. **T6411**

SEEK FILIPINA FYNMATE
Very cute, sexy, smart OWM, 50, looks 40, 6'1", 185lbs, muscular, blond/blue, N/5, seeking a woman for LTR. **T1353**

LOOKIN' FOR FUN
You: busty, erotic, fit, fun, uninhibited, female, any age, desiring friendship, intimacy, LTR. Me: athletic SWM, homeowner with pool, 6 cars. Marin County. **T1549**

SUGAR MAGNOLIA WANTED
SM, 28, recently relocated from Chicago, enjoys concerts, jam bands, travel. Seeking SWF, 22-30, with similar interests. **T1863**

I'LL MAKE YOU LAUGH
Well-educated, well-traveled SWM, 31, ex-river guide, former professional chef, ready to find a woman who captures my attention. **T1834**

LET'S MEET FOR COFFEE
College-educated SAM, 26, enjoys quiet evenings at home. Seeking SF for friendship first. **T1837**

ALL AROUND GREAT GUY
I'm all that and more. Decent, honest SAPM, 39, 6', heart-of-gold, great sense of humor, with a desire to meet a wonderful, inspiring woman. **T1840**

SEEKING FAMILY-ORIENTED FEMALE
Fun-loving, financially secure attorney, early 40s, seeks relationship with someone who enjoys children and travel. **T1271**

HOT BLACK SEEKS...
different race hot, above average, attractive, fit, safe female, 30+. Decent, mature, intelligent, considerate, good looking, slender, energetic BM, 40, 5'11", 205lbs. **T1827**

TALES OF THE CITY
Quiet, laid-back Native American male, 33, likes tropical travel, computers, dining out, movies, romance. Seeking female, 18-60, for friendship, maybe more. **T1814**

HELLO
Educated separated WM, 34, 5'9", brown/brown, average build, self-employed, seeks SF, for friendship, possible LTR. **T1815**

SMART AN SEXY
SWM, 5'8", 170lbs, dark blond/blue, seeks down-to-earth, easygoing woman, average build for companionship, possibly more. **T1822**

SWEET AND LOVING
Hello, Are you looking for a great guy to spend some time with? I am that guy! Fit, 30, hard-worker, honest, caring. Call me! **T1826**

SMART AND SEXY
Adventurous SWM, 5'11", 185lbs, dark brown/hazel, college educated, enjoys movies, chess, sports, having fun, swimming. Seeking outgoing, fun, down-to-earth lady, friendship first, hopefully LTR. **T1830**

TAKE A CHANCE
Respond to this ad. Healthy, attractive GAM, 41, seeks healthy GWM, 35-45, to share life, dinners, foreign film, travel. **T1824**

LOOKING FOR LOVE
Tall, loving SWPM, 48, homeowner, hobby musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. **T8860**

EXPLORER SEEKS EXPLORER
Passionate, intense, strong, affectionate, hopefully humorous WM, 49, occasional smoker, seeks a woman, 22-42, for a passionate, intense relationship. **T1803**

POETIC SPIRIT SEEKS...
intimate friendship. Sexy SM, 5'10", 170lbs, enjoys poetry slams, live music, movies, art, and writing haikus. Seeking fun, adventurous female, for friendship first. **T1817**

SEEKING SINGLE FEMALE
58M, 6'2", athletic and always smiling, seeks SF, race open. Prepare to dance, romance and enhance each other's lives. Let's meet. **T1811**

SUMMER WORSNIPPER
Shaken, not stirred. Tall, handsome, imaginative, passionate humanist, 38, mostly vegan, loves animals, music, and wine. Seeking busy, progressive PF, 25-45, for LTR. Coffee first? **T1787**

SMART BLACK WOMAN...
sought by white guy, 39, 6', in good shape (hope you are too). Likes: good food and wine, hiking, baseball, music, travel, trying new things. **T1796**

BEHIND THE REDWOOD CURTAIN
SWAM, 43, professional, intelligent, very athletic, Humboldt County, tan all over. Need I say more? **T1799**

COME IN
Fit SM, 38, 180lbs, brown/brown, seeks strong, witty, sensual SF for friendship first. **T1801**

LOOKING FOR YOU
OWM, 62, 5'6", writer, enjoys reading, travel, movies. Seeking intelligent, imaginative, attractive, independent woman with sense of humor and irony. Not into gurus, corporate culture. **T1790**

NANOSOME AND SINGLE
Tall, handsome OBM, slim, professional, educated, romantic, playful, sincere, open-minded, easy-going, seeks attractive, slender female for romance, social and outdoor activities, 45+, race open. **T1791**

RETIRED HIPPY
Senior, over 63, young-at-heart, tall "progressive intellectual," seeks LTR with hip female who dreams about qualitative, romantic, adventurous, exciting, balanced living. **T1793**

BIG MAN
Fun SM seeks young, petite or thick, Latin or Filipina SF exciting friendship, possibly more. **T1776**

JULIET, WHERE ARE YOU?
Multiracial SM, 19, 5'5", 160lbs, medium build, seeks sweet, sensual SF for friendship first, possible committed LTR. **T1775**

LOOKING FOR LOVE
Good-looking SWM, 38, 6'3", 200lbs, blond/blue, enjoys camping, horseback riding, fishing. Seeking SF for friendship first, possible long-term relationship. **T1784**

INTERESTING IN SPORTS? HEALTHY?
Nutrition? SM, 39, 5'10", athletic build, N/5, N/0, seeks lady, with these interests, for dinner, movies, walks, LTR. **T1740**

TUXEDO&JEANS, LEATHER&LACE
Classy SWM 42, tall, blonde, handsome, fit, secure, seeks sassy beauty, 28-38, for morning tea, afternoon delight, wine country evenings and constellations at night romance awaits-take a chance! **T1747**

DISCREET ENCOUNTERS
5HM, 31, 5'5", 170lbs, brown/brown, loves adult movies. Seeking attractive SF for wild times. **T1763**

SINGLE AND ALONE
SM, 25, 6', 5'11", brown/brown, receptionist, enjoys beaches, movies, walks. Seeking understanding SF with sense of humor, for relationship. **T1765**

GOOD-LOOKING DOCTOR
Musical, scrabble fan, hiker, polyglot, mycophile, 5'11", 165lbs, needs healthy, creative, physically attractive, imaginative, intelligent San Francisco woman, 40s, to form a loving union. **T1755**

SEEKING BUSTY FEMALE
Italian WM, 47, San Francisco homeowner, seeks busty, plump WF, under 200lbs. Long hair a plus. **T1752**

WORLDOLY, SPIRITUAL...
Liberal SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual polyglot globe trotter, 30s, Ph.D., slim, olive-complected, mediterranean-looking, handsome, East Indian prince. **T8306**

SCORPIO FUN
SM, 52, gray/brown, moustache, enjoys movies, travel, hiking, sports, reading, outdoors. Seeking SF. **T1756**

SENSUAL?
College-educated, very good-looking SWM, 47, 5'7", 125lbs, occasional smoker, grown children, seeks SF, 35-66. **T1739**

YOU ARE...
shy, introverted, but strong. You like very intelligent men. Few could understand your heart totally. Sometimes you feel so lost. Let's work together. **T1759**

SEEKING SPORTS-MINOEO PERSON
5M, 44, enjoys movies, books, dancing, sports. Seeking SF with similar interests. **T1761**

DOON'T BREAK MY HEART
Filipino SM, 25, no kids, new to town, seeks SF for friendship first, possible LTR. **T1742**

SMART & SEXY
Separated, college-educated AM, 30, 5'8", medium build, enjoys working out. Seeking AF. **T1754**

SOMEWHERE OUT THERE
Tanned SM, 22, 5'10", 180lbs, black/brown, enjoys sports, clubbing, movies. Seeking W/HF. **T1758**

LOOKING FOR ADVENTURE
SM, 42, seeks adventurous woman for fun, wine country, fisherman's wharf, tennis, golf. **T1760**



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1-877-337-3292

UBIK SEEKS VALIS
SWM, 33, seeks SF, 26-33, to take time out for fun before the robot holocaust destroys us all. Bonus points for fans of IOM, M5T3K. **T1901**

INTENSE FUN...
Verbal and physical with genuinely caring, considerate lover. Friendship and fun without strings, cute, clean-cut, slim WPM, seeks lively long-haired, slim female, 20s-30s. **T1462**

WARM, INSIGHTFUL
Attractive, easy-going, open minded vegetarian, health-conscious SWM, mid-40s. Enjoys reading, current events, ethnic restaurants, good conversation, and personal growth. Seeking like-minded female with sense of humor for companionship. **T1882**

SJM SEEKS GOODNESS...
to worship—who's born in the year of the tiger/horse/hare on 31st day of the month. Good fortune, good sex, and happy hearts. **T1068**

LET'S GO OUT
SM, 27, 5'10", 195lbs, funny, good-looking, intelligent, seeks kind-hearted, attractive SF for dancing, good times, maybe more. **T1897**

See Fox Searchlight's Sexy Beast
Be the first UK gangster on your block to win passes.... see movie section.

ROMANCE, ADVENTUROUS
Romantic, adventurous SM, 45, 5'11", 160lbs, light brown/blue, moustache, slim build, loves animals. Seeking outgoing, understanding, compassionate, open-minded SF with similar interests. Communication is important. **T1382**

WANTED: MATURE WOMEN
Erotic, sensuous, fun male, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. **T9556**

NAPPY TAXI DRIVER
SWM, 35, 6'2", 300lbs, brown/blue, enjoys movies, dining out, playing pool. Seeking open-minded, fun-loving SF, 20-30. **T1513**

ISN'T LIFE AN ADVENTURE?
Slender, East Indian SM, 27, 5'8", loves the bay area, the cultural scene, seeks fun-loving female, 20-27, for friendship and possibly more. **T1876**

PLACERVILLE TO POLLOCK
Short, sweet, soft, feminine, secure lady sought by SWM, 40, 5'9", 210lbs, handsome, with husky build, dirty blond/blue, for LTR. Enjoys hiking, biking, barbecues, motorcycling. **T1877**

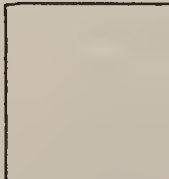
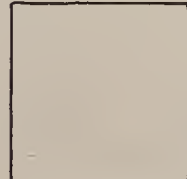
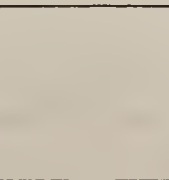
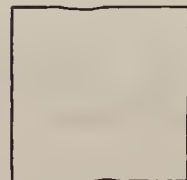
SANTA ROSA AREA
Well-built, Christian SWPM, 55, 6', enjoys camping, long walks. Seeking SF for LTR or marriage. **T1888**

A CHANCE MEETING
This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. **T8154**

ASIAN LAOYI
SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SF for sharing outdoor activities, travel, film. **T1058**

See Fox Searchlight's Sexy Beast
Be the first UK gangster on your block to win passes.... see movie section.

LIFE IN HELL



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The creeps

Dear Andrea:
My girlfriend contracted genital herpes two years ago from a man that supposedly "didn't know" he was infected and supposedly never had an outbreak. She was having regular outbreaks until she started taking medication, which has reduced the timing and severity of the outbreaks. However, she still complains of an itching or burning sensation under the skin from time to time. My g.f. is horrified that she might give this to me: I've explained to her that I'm OK with taking the risk, and I am aware of the consequences. We always use a condom, and I wash up with soap and water afterward. My questions:

- 1) Will I have to use a condom for the rest of our lives?
- 2) Is my giving her oral out of the question? I really miss that.
- 3) I know it's possible to contract the virus when an outbreak is not occurring but how often does this really happen?

Love,
Willing to Risk

Dear Willing:
Mr. Herpes may not have done your girlfriend any favors, but he didn't necessarily do anything wrong, either. It's common — way more common than previously suspected — to carry and spread the virus without ever knowing it. Many people never have an outbreak; others probably have very mild outbreaks but never notice. Herpes is sneaky that way. Literally. The word shares a root with "herpetology," as in snakes. It means "to creep."

It sounds as though your g.f. is already doing everything she can: she told you she has it, she's taking medication, what more can she do? From here on it's really your decision, and you've said "yes." It may not even be as risky as you think. Antiviral medications such as acyclovir not only suppress symptoms, they suppress viral shedding, so she's far, far less contagious than she would be without the drugs. Just to be extra careful, avoid contact when she's itching or burning, which shouldn't be difficult. That burning sensation and feeling like you have cooties are notable anti-prophylactics.

You're not necessarily doomed to wear latex for the rest of your life. For one thing, you could just decide to take the risk (remember, it's low as long as she's on antivirals). Doesn't feel right? OK, there's also this: asymptomatic shedding appears to happen far more with recent infections, so while she might be shedding quite a bit right now (without the antivirals), she'll likely be less contagious with time. More to the point, condoms can only protect you from herpes if they cover the site of infection — on the penis or inside the vagina, but not on the scrotum, labia, or anywhere else a condom doesn't cover. If those rubbers weren't doing anything anyway, throw 'em away. If her lesions were inside, though, you're stuck with condoms for now. It's not so great, I agree, but it's still better than weeping pustules.

Going down on her isn't out of the question. She's on antivirals, as we've already discussed, so the risk is pretty small, although it's certainly there. It depends on how much you miss oral sex and what you're willing to risk to get it back. If it sounds too risky, there's always plastic wrap. Pull off a generous sheet, put some lube on the inside, drape it over the relevant area, and see if either of you still has any fun. The lack of taste and smell can be disconcerting, but many people find it a fairly acceptable compromise, at least compared to the alternatives: no oral sex or weeping pustules.

Nobody really knows how often people transmit the virus to others without having an outbreak, but some experts assume that most infections occur this way. I can't tell you if this is going to turn out to be true, but I can see their point. Most people avoid sex during an outbreak, and yet people do keep getting infected.

I understand that your girlfriend is seriously freaked about infecting you, but I hope she'll calm down enough to hear you when you say you want to be with her, risk and all. Isn't that what life's all about, at least for grown-ups? Everything's dangerous; all we can do is try to make informed decisions and then get on with it. You've gathered enough information to be able to say, "I understand the consequences, and I'm willing to take the risk."

I wish more people would do that — lawsuits and new legislation are such crappy substitutes. Last summer, passing through Utah, I ordered my burger medium rare, same as always. "We can only do medium," the waitress chirped. "It's the law!" All night I kept muttering, "Why can't they just bring me a waiver saying I'm willing to take the risk?" A burger waiver would be nice, but sometimes, reading my mail, I really wish people had to sign a sex waiver. "I understand the consequences of _____ing you," it would read, "and I'm willing to take the risk."

Love,
Andrea ❖

Note: There's more information at places like www.herpsex.org and the Centers for Disease Control and Prevention (www.cdc.gov/nchstd/dstd/disease_info.htm#Herpes) if you want to keep reading.

A new, full-length, alt.sex.column appears at noon each Friday at www.sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; andrea@altsexcolumn.com; or www.sfbg.com/asc.

sfbg | Connections

EXCEPTIONAL

Ocent, intelligent, professional, good-looking, sensitive, healthy, warm-hearted, trim WM, youngish 57, 5' 10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. ☎ 1319

RELATIONSHIP WANTED

Athletic, handsome, blue-eyed SWPM, 54, businessman, 5'7", 150lbs, lives on peninsula. Seeking slender female, 40s, for dating. ☎ 1738

PISCES/ARIES GUY

Modest, affectionate, attractive, left-handed SWM, 36, 6'2", 205lbs, brown/blue, seeks astrologically compatible woman, 35-45. ☎ B647

SPIRITUAL EUROPEAN

Smart, sensitive, sincere, funny, tall, fit, handsome SWM, 37. Seeks brown eyed beauty, SF, any race please, for fun, romance, great conversation. ☎ 1180

WHO'S OUT THERE?

Russian/Puerto Rican male, 27, 5'11", 160lbs, enjoys movies, blues/jazz music. Seeking a woman for casual dating. ☎ 1735

ARE YOU POSITIVE?

Attractive, professional SWM, mid 30s, seeks attractive, professional, intelligent, independent, emotionally secure, financially stable, HIV+, discreet female, for friendship, possible LTR. ☎ 1736

HOPELESSLY ROMANTIC

OWPM, 56, 5'6", 170lbs, love medicine, love my daughters, love the blues, and I'd love to love you. Easygoing, kind, warm, sensual, playful, erotic, spiritual, solid. Seeking same in pretty girl next door type, 40-50, medium build, fit. Let's! ☎ 1712

LEFTIST

Pro-feminist SWM, 53, spiritually progressive, energetic, upbeat, health care professional, loves music, dancing, exercise, outdoors, kids, political and other work, etc. Seeking leftist, feminist mate. ☎ 9904

MIGHT AS WELL BE ON MARS

SWM, 32, long black hair, new to area, enjoys clubs, beaches, city exploring, dining. Seeking outrageous, outgoing SPF undercover-bad-girl for rock-n-roll, crazy nights, possible LTR. ☎ 8814

LOOKING FOR LOVE

Fit SHM, 22, 5'9", 165lbs, warehouse supervisor, enjoys working-out, movies, shooting pool, basketball. Seeking laid-back, fun-loving SF for friendship first. ☎ 1717

HANOSOME AND SLIM

Attractive, clean-cut, Italian SWM, 33, 5'7", 155lbs, brown/blue, seeks lively, open-minded SW/HF, 20-30, for relationship. ☎ 1722

LOOKING FOR ADVENTURE

SWM seeks smart, trustworthy, beautiful SF, race unimportant, for friendship first, possible committed LTR. ☎ 9397

PLUS-SIZED WOMAN

Kind, understanding, romantic SWM, San Francisco-born HM, 33, 5'8", 175lbs, seeks romantic affair with full-figure WF. ☎ 9901

ARE YOU SWEET AND SEXY?

College-educated AM, 25, N/S, no children, seeks sweet and sexy female, 18-35, who enjoys dancing and sports. ☎ 1702

INOEPONENT GUY

Handsome SM, 28, 5'10", 160lbs, black/brown, musician, seeks smart, silly, honest, confident SF for good conversation and comfortable silences. ☎ 8940

TO LOVE IS TO LAUGH

Sincere, well-balanced but fun-loving, sometimes goofy SWM seeks intelligent, classy but slightly kooky woman with monogamous LTR goals. ☎ 9433

COMPANIONSHIP

Good-looking SWM, 46, 5'10", 170lbs, seeks attractive SF, 30-50, for companionship, dinner, movies, ball games, ocean excursions, possible LTR. ☎ 1338

EAST BAY CURIOSITY

Straight WM, 44, 6', 198lbs, hardbody, built, masculine, equipped, seeks other straight, built well-equipped B/H/WM. East Bay, curious dudes, like me, preferred. ☎ 1031

HONEST, CHUBBY...

AM, 31, 5'4", 150lbs, seeks WM, 40-50, disease-free, looks not important. Just be honest. ☎ 1880

GH PROFESSIONAL, 25...

5'6", 132lbs, black/dark, light olive complexion, lean, in shape, enjoys movies, picnics, beaches, and Golden Gate park. Seeking male, 21-40. Love of tennis a+. ☎ 1708

CONTACT

Outgoing, caring, fun, artistic senior male who has lust for life, and is extremely sensual. Seeking Asian or latin male. East Bay preferable, daytime good. ☎ 1715

BLEACH BLOND

Green-eyed SM, 36, 5'11", 175lbs, pro photographer, seeks BiM, 20-34, musician or art student, to share creative times with. ☎ 1626

ARE YOU OUT THERE?

Disease-free SBM, 57, seeks stocky, husky, clean-cut SW/HM, 48-68, for dating. Must be hot-to-trot! ☎ 1635

SLIPPERY RECTAL EXAM

Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoo! big time! Uncut cocks/hair asses. 20-45/all sizes. ☎ 9709

BEND OVER

Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. ☎ B857

A LOT TO OFFER

SBM, enjoys basketball, movies, fun. Seeking SM, for big fun. ☎ 1114

FRIENDSHIP OR MORE

Attractive, slim, masculine, kind GAM, 30, HIV-, great personality, seeks similar, handsome, masculine GWM, 40s and younger, for dating and LTR. ☎ 1225

SEEKING SOULMATE

Fit SBM, 44, jazz musician, enjoys live music, cultural events, exercising, tennis, dining. Seeking SM with similar interests, for relationship. ☎ 1590

SEEING IS BELIEVING

GM, 39, 6', enjoys travel, dining out. Seeking GM, 22-44, for friendship first, possible LTR. ☎ 9796

BI-CURIOS TOP

Handsome, athletic, fit OWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet Bi or Bi-curious bottom, under 45. ☎ B396

NEW IN TOWN

Handsome SWM, 38, 6'1", 190lbs, likes working out, martial arts, movies. Seeking interesting, secure, outgoing SM for friendship and dating. ☎ 1534

WM SEEKS AM

GWM, 37, 6', who is slender and good-looking, seeks fun, thoughtful, high-energy GAM for bicycling, coffee and conversation. ☎ 1524

LOOKING FOR YOU

38 year-old, attractive, passionate GBM; 6'3", 185lbs, fit and athletic, likes working out, movies, reading, dining out. Seeking same, 30-40. ☎ 1540

SMART AND SEXY

SWM, 31, 5'8", 150lbs, brown/green, smooth body, well-endowed, loves nature, movies, reading. Seeking down-to-earth SM for dating, maybe more. ☎ 1501



Respond to a Connections Ad!

\$1.99/minute, 18+

Respond from home:
1-900-328-0133

Respond by credit card:
1-877-337-3292

SEXY, SMART SURGEON

45 year-old, sweet, easygoing, fun-loving man, 5'7", 175lbs, Good looking, funny, open-minded. Seeking fit, sexy, Asian/Caucasian lady, 25-40. ☎ 1698

TRUCKER

SM, 54, 5'9", 178lbs, brown/hazel, full beard, likes outdoor activities, motorcycles, panning for gold. Seeking outdoorsy, lady who loves travel with her guy. ☎ 1663

GIVE ME A CALL

Athletic SM, 36, 6', 150lbs, brown/brown, seeks, slim, athletic, attractive, sweet, sexy woman for friendship first. ☎ 1679

men seeking men

ORAL PLEASURE FOR MARRIED BI

SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Oiscreet, clean, HIV-, no reciprocation required. ☎ 8841

SHAVE YOUR HEAD...

or any other body part. Muscular GWM, 56, barber, wants to take it all off. Safe, clean fun, or as kinky as you want. ☎ 1337

LOVE SEX IN THE CITY

Very hot, sexy, beefy GAM, 35, 5'6", 155lbs, in great shape, seeks hot, beefy GWM, under 45, for great times on a regular basis. ☎ 1942

LOOKING FOR SOME FUN

SM, 27, seeks bi-racial SM, 24-28, H/W proportionate, for friendship first, possible LTR. ☎ 1902

LATIN OR BLACK MAN

Attractive, athletic, sincere, romantic GWM, 37, 6', 185lbs, seeks stable, open, honest, fit, sensual GB/HM, 30-40, for possible LTR. ☎ 1919

MUST SEE TO APPRECIATE

Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. ☎ 9774

READY AND WILLING

Christian GWM, 28, 6'2", seeks down-to-earth male who doesn't do the club scene but wants friendship/relationship. ☎ 1885

SEEKING SEXY TS

SAM, 35, 5'11", 180lbs, seeks she-male transsexual, age open, for friendship, possible LTR. ☎ 1565

SENSE OF HUMOR

GWM, 32, 5'4", 205lbs, black/brown, great personality, sense of humor, enjoys music, drawing, tv, reading, movies, trivia, poetry. ☎ 1884

BI-CURIOS TOO?

Cute BiWM, 33, 5'10", 165lbs, built, athletic, young, inexperienced, friendly, sensual, healthy, seeks similar BiWM, 21-37. ☎ 1866

SEEKING MEXICAN GUY

Good-looking white guy, not into gay scene, seeks Mexican guy, 30+, good-looking. Me: 40, 5'10", HIV-. Let's have sex or get to know each other. ☎ 1810

OLDER SEEKS YOUNGER

Intimate friendship sought by an attractive, GWM, mid-70s, who is loving, sexual and who prefers the ongoing company of a younger, good-looking man under 45. ☎ 1802

CULTURE MIX

Single, well-traveled, educated, stocky GWM, 50s, HIV-, smoker, FR A/P, seeks gay Lebanese, Middle Eastern male, for dating. ☎ 1745

PRIVATE TIME

Slender, fit SHM, 25, 5'7", 32 inch waist, enjoys working-out. Seeking fun-loving, laid-back SM for friendship and dating first. ☎ 1766

SEEKING GOOD TIMES

Bi-curious SHM, 25, 6', 185lbs, top, seeks good-looking BiM, 18-25, bottom. Couples are welcome. ☎ 9385

HEALTHY HIV+ SEEKS SAME

Fit, masculine GWM, 39, 5'11", 165lbs, enjoys reading, movies, theater, hiking, kayaking, REM, Sting, Chilli Peppers, Blues Traveler. Seeking slim, younger guy, non-smoker for relationship. ☎ 1737

HANOSOME ARMENIAN

Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. ☎ 8156

LOOKING FOR THE FUTURE

SBM, 25, 5'8", 160lbs, into movies, soccer, table tennis, basketball. Seeking SF, with similar interests, for friendship first. ☎ 1666

CHUBBY BUOY

Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. ☎ 8610

ATTRACTIVE

BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. ☎ B662

WAR BUOONES

Looking for guys around my age to target shoot with. I'm 44, blue collar, in shape, leftist and have reverence for male love. ☎ 1641

100 Men in One Night?

Tonight: 5-Minute Dating!

Meet 50 to 100 gay and bisexual men and have short, structured, one-on-one conversations with those with whom you share mutual interests. \$20 advance or \$25 day of event.

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women seeking women

BE FEARLESS, CHOOSE LOVE
Artist and writer, sensitive, gentle, loves nature, want to settle down and share my journey with that special someone. Are you sincere and ready for love? ☎ 1555

CLASSY ASIAN LADY
Intelligent, attractive, fit female, 5'2", 135 lbs, 37, with brown hair and eyes seeks LTR with youthful and fit SWM, 35-55. My interest include films, dinners, dancing, and romantic evenings. Serious replies only. ☎ 1915

WOMAN TO WOMAN
Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/S, preferred. ☎ 9575

FUN, FIT, FABULOUS
Class Clown femme, 43, looking for same to play with. Like golfing, boating, jet skiing, friends and family? I'm a city girl stuck in Petaluma! ☎ 1819

TRUE LADY
Bisexual SF, 22, seeks a lady with romance in her heart, who can understand the depths of a true lady. No games. ☎ 1797

SPIRITUAL FEMME ENJOYS LIFE
Blond hair, nice body, physical, affectionate, earthy. Desires feminine-looking woman who is tender, into personal growth, adventures, ocean, kayaking. ☎ 1290

See Fox Searchlight's Sexy Beast
Be the first UK gangster on your block to win passes..... see movie section.

WOMEN ONLY

Femme GF, 30, thin, attractive, loves kisses, touching, sex. Seeking monogamous, honest, sexy butch for uninhibited, good times. ☎ 1792

SEEKING GF FRIENDS
WCF, 36, N/S, with a teenage daughter and two dogs, seeks energetic, outgoing, soft butch GF, 30-40, for friendship. ☎ 1709

PRETTY PUERTO RICAN
49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. So let's talk. ☎ 6922

three's company

FULLFILL YOUR WHOLE
So many girls, so few women. If you're the real woman, get back with us. We're looking for a bi-curious female. ☎ 1381

SATISFY OUR CRAVING
Hot and juicy B!WF and her straight black boyfriend seek hot woman to explore three-some, all races welcome, 28-40, reside in Bay area, discreet, N/D, N/S, social drinker ok. ☎ 1288

GOOD FRIENDS, GOOD TIMES
You are a lady looking for more. We are the answer. Let's talk. ☎ 1724

DO YOU HAVE YOUNGER HUSBAND?
Attractive, buxom SWF, 5'6", 120lbs, young 42, seeks married WF, over 40, who has slim, Anglo husband under 40, for fun times. ☎ 9430

tv/ts

SWEET LOVE
Light-skinned, good-looking professional ex-gangster, 5'5", tattoos, seeks friend to talk to, love, hug, kiss. East Bay. ☎ 9626

SPIRITED, SEXY TG...

girl seeking boyfriend who'd enjoy a passionate spiritually and artistically-oriented girlfriend. Femme personality. Nice features want conscious intelligent man for exploration. ☎ 1435

missed connections

LIQUOR STORE, HYDE/O'FARRELL

Wednesday, 6/20, 9:20PM. You: tall, beautiful woman, ponytail, parked to meet friends. Me: tall, dark-haired guy, backpack, newspaper, on phone, wanted to meet you. ☎ 1950

G&L FILM FEST...
Billy Haines film. You: Boy alone on aisle, wearing glasses. Me: Boy behind you saving seats. You left before I could ask you out. Call! ☎ 1952

PETER FROM TORONTO
Talked at Bill's Place Monday 6/18. Love to see you again. Please call and connect. Andrew. ☎ 1955

NOAH!
Give me another chance, would ya? ☎ 1938
6/16. Beautiful, short Asian woman near front, white t-shirt, with two guys. Me: Tall, handsome Caucasian, dreamed of talking to you. ☎ 1939

MARY FROM INDIANA
We chatted, walking along Market towards Castro. I should have asked to exchange numbers. Paul ☎ 1940

J.O. - EX HEADCASE-O-MATIC
Amy from Eugene (and Portland) needs to talk about Turkey Bone tattoos, wedding ring lasted longer than marriage. Can't believe I lost you. Please call! ☎ 1941

AMANDA!

Jason here! saw you three times at the Wayne Shorter show, your colors moved me, lets talk soon. ☎ 1910

Sexy Beast Loose

come and get me stud.... meet me on the corner of Hampshire and Mariposa.

SHUTTLE SHARE...

from SFO Monday, 4th. I got off at Haight near Divisadero. Meant to give you a call! ☎ 1874

AMERICAN BEAUTY

To the woman in the white Toyota (with the Dead decal) who kindly paid my fare for the Bay Bridge this past Friday: Thank you. ☎ 1843

STARBURST TATTOO BOY

Saw you on Stevenson St. 6/4 12:30pm. Interested in talking more? Give me a call. ☎ 1821

STARBUCKS 6/5

Corner of Stockton/Sutter at 9 a.m. You: handsome Asian with goatee. Me: guy with glasses seated in corner, enjoying your smile. Share a vente something? ☎ 1809

GREAT AMERICAN MUSIC HALL

Thursday, May 17. 10:37 pm. We couldn't stop looking at each other and then we finally said Hello. Your name begins with an M (me too) and you have freckle-I said-dimple-you-thought-I said-pimple. We talked some more and I asked for your number, but you took mine instead. Can't stop thinking about you. ☎ 1743

RUTHIE IN RICHMOND

Saw you again at Taqueria Cancun. Told me email. Forgot because my friend wouldn't shut up. Please call! Rather talk to you. ☎ 1744

LYCEE

Chocolate, perfume.... dinner? Monsieur Bowling shoes. Please respond. ☎ 1748

CA AIDS RIDE

6/2 Safety video. Crisis worker with ankle bracelet & D.C. roots, came with Edwin & Anna. Want to know you. Coffee? ☎ 1769

GELATO CLASSICO/MY WALLET
You found my wallet just outside of this shop in North Beach on 5/26. Can't forget those green eyes. ☎ 1733

ENGLISHMAN

I would like to be your friend. I blew it! You are tall, blue-eyed, dark hair, catholic, have a sportscar. We had a Mexican lunch. ☎ 1721

HOT SPRING DAY

5/7/01. Safeway, Sequoia Station. I'm the guy with the squeaky wheel, and I'm interested in talking to you. ☎ 1713

SUNDAY 5/20, 6 PM

You: BF, the prettiest woman in the place. Me: WM who left to soon. Would like to meet you again. ☎ 1714

JAMES ELLROY READER

Aardvark Books 5/22. You: Engaging me in conversation about James Ellroy and encouraging me to read more. Me: walking out with My Dark Places. Coffee? ☎ 1704

GUY RIDING BIKE...

up Corbett to party, Saturday, 5/26. I has the leather pants and the "ailing" bike. Call me if you want to have coffee. ☎ 1706

activity partners

NATURE LOVER

Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. ☎ 5337

TO DRESS OR NOT TO DRESS

Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. ☎ 9579

TAP DANCE

Let's get together & tap for fun & exercise. All levels welcome. Just be willing to make a little noise. ☎ 1798

ASIAN FEMALE...

seeks straight, retired, healthy female who likes travel, dining out, theater, good conversation. San Francisco only. ☎ 1696

PROGRESSIVE/LEFT POLITICS

Humanistic politics and literature discussion group forming. Congenial atmosphere, please call. ☎ 1301

Sexy Beast Loose

come and get me stud.... meet me on the corner of Hampshire and Mariposa.

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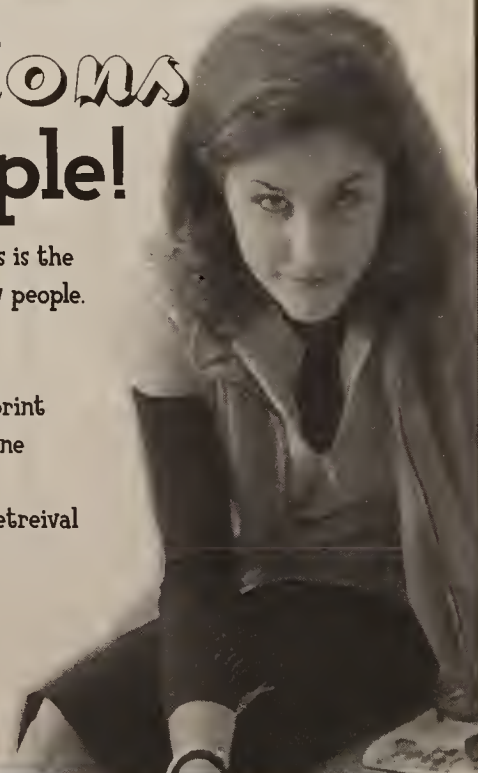
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women seeking men

***SUGAR DADDY SOUGHT**
by a petite, busty blonde for a mutually beneficial arrangement from a generous, wealthy gentleman. **T 1354**

THE PASSION OF LOVERS IS...
for death. Gothic married female seeks gothic male for dancing and discreet encounters on the side. Must dress and live gothic lifestyle. **T 1369**

CAN I BE YOURS
S8F, 20, very curvy and well-endowed, 44000, 28/37, 150 generous Black or Caucasian Male, for an ongoing mutual, beneficial relationship with a classy lady. **T 1257**

FULLFILL MY FANTASY...
and my boyfriend's. Beautiful WF, 30, 5'7", 115lbs, brown/green, really fit, seeks one or two lucky straight boys for group fun. Be secure, clean, cute. **T 1152**

men seeking women

LET'S GET WILD
Muscular stud seeks wild, adventurous female to party and play at home, in public, on the beach, on vacation... Crazy? You bet! Pleasure a plus! **T 1476**

PICASSO LOVES BASKETBALL BOOTY
Salvage artist, 39, 6', bicyclist's physique, conversationalist, cook, seeks creative, eclectic, round-bottomed woman with all five senses firing to share long rides, culture, murth, salads! **T 1439**

WHO WANTS TO GET MARRIED?
Puerto Rican gentleman, 37, born in New York is handsome, wholesome, winsome. This educated struggling artist seeks ambitious marital partnership with generous lady. Get it? **T 1440**

BIG BAZOOMS...
wanted on slenderish, thoughtful, good-natured woman. Come and work out together. Sexy, funny, fit, clean doctor, 46, awaits wonderful woman. **T 1441**

DISCRETE FUN
Athletic SM, 29, 5'11", blonde/blue, cyclist, seeks good times. No commitment. Serious replies only. **T 1442**

JUST FOR SEX
Attractive, 5WM, 23, 5'9", 200lbs, brown/brown. Seeks pretty, slim, large breasted F, 18-35, disease free, all races welcome for no strings attached casual sex! **T 1446**

NORRY BLACK MALE...
6', 190lbs, home alone during the week, looking for casual sexual partner. HIV negative, please be same. Live in San Francisco. **T 1438**

READY FOR YOUR FIRST LESSON?
8IM teacher accepting generous new students. Must be M/F couple, novice for role playing, discipline, LTR, HIV, spiritual form. Hypnotic pleasure. **T 1142**

EXPERT GUNNILINGUS
guaranteed satisfaction, reciprocation unnecessary, any age/race, please be clean, healthy, wet and ready to cum. I'm clean gentle and discreet. **T 1208**

NICE LOOKING GENTLEMAN...
would like to admire your feminine body, and masturbate himself. Any race, any age, be sincere. **T 1131**

WANTED: NASTY & NAUGHTY
Very well-endowed, very oral WM, 39, 6'4", 240lbs, into toys, seeks women for erotic pleasure, fun times. Don't hesitate if you enjoy being nasty. **T 1386**

SOUTH SF BI-CURIOS?
Daytime or late evening until 3am. Prefer white or Latin male, 23-40, in shape. Super discreet. My place ok. All calls answered discreetly. **T 1351**

OLDER WOMEN YOUNGER MAN
WM, 35, 6', 190lbs, brown/green, successful, gentleman, seeks WF, 40-55, for very discrete rendezvous, maybe a ride on my Harley to Calistoga for mud baths. **T 1348**

MARRIED? UNFULFILLED?
Tall, handsome, playful, understanding WM, 38, seeks like-minded woman for safe, discreet, erotic relationship. Oelghtful rendezvous location. Let's embrace what we need. **T 1343**

SEXY REONEAO
Artistic, intelligent, honest, interesting 5WM, 32, 5'7", seeks physically fit dancer with strong conversational skills for fun, friendship, and spicy food. **T 1346**

SATISFYING MESSAGE...
for women. Sensual massage with complete oral satisfaction the way you like it from an attractive, athletic man with nice body. Massage table. **T 1303**

AIM TO PLEASE
Good-looking black male wants good-looking W/H female for passionate encounters. Very oral. No games please! Be discrete, no strings. Coffee or tea? **T 1304**

MUTUAL MASTURBATION
5WM, 50, seeks woman any race, for mutual pleasure. No intercourse, give and receive pleasure, safe, satisfying, fun. Be clean and considerate. **T 1307**

NICE, BUT KINKY
Nice 40's guy, into the kinky side, 150 SF or peninsula woman (30-50, slim to average) who thinks the same. **T 1308**

NEEDS SPANKING
5M, looking for women, 21-60, to give hard spankings. Preferable during the day. No T/V and no I/S. **T 1296**

SUGAR MDMMA?
Beautiful, educated, Mediterranean WM, 30, sensual, creative, flexible, relaxed, intuitive. Seeking generous, curious, professional woman, who's discreet, respectful, safe, sexy, and sweet, for juicy affair. **T 1297**

men seeking men

LOVE SEX IN THE CITY
Very hot, sexy, beefy GAM, 35, 5'6", 155lbs, in great shape, seeks hot, beefy GWM, under 45, for great times on a regular basis. **T 1447**

GUM FACIAL
Desperately needed by a hungry male. Please help me. **T 1402**

OLDER FOR YOUNGER
Athletic, divorced 8IM, 68, seeks white male, under 40, for safe, discrete fun. Marin County. **T 1448**

BI MALE SEEKS FUN
8IM, 5'10", 185lbs, handsome, masculine, solid, stable, 42, seeks 8/GM in a committed relationship for discreet fun on the side. **T 1403**

CUM ADDICT

Sucks you best ever to maximize load(s). Needs 12 swallow minimum daily fix. 8et you'll wanna make me your regular cock-sucker! Rimming? Drinking piss? **T 1399**

ASIAN
I am a married AM, 37. Seeking male, 30-55, race open, HIV-, healthy, for long-term friendship. **T 1395**

TOPS 'R' US
Hot, muscular, masculine, Italian top man, enjoys comradery of other top men. Seeking masculine, in-shape men for kicking back or whatever. **T 1339**

DISH BUT FEISTY
East Bay man seeks similar men for brief late afternoon romps. Let's enjoy videos, privacy, nudity, maybe small groups. **T 1262**

BIG MAN FOR YOU!
Hugs and kisses comes first. Me: attractive, oral, top, 50, 6'5", 350lbs. You: slim, attractive GM, 21-40. **T 1255**

LOOK NO FURTHER
Hairy, disease-free, fit, clean SWM, 41, 6', 180lbs, brown/brown, seeks younger WM for friendship, dining, intimacy. You: horny, hung, clean, HIV-. **T 1256**

IT'S OPEN ENROLLMENT MONTH!
Need health, dental, and vision coverage? Become my domestic partner and they all can be yours. You: Latino, tall, sense of humor. **T 1211**

HUSBAND OR ONE NIGHTER
AM, 37, 5'8", 160lbs, open to all possibilities in life, seeks a top, 25-45, healthy and in shape, for tea, movie, or more. **T 1212**

BIM...
is looking to have oral sex or sixty-nine with men that have cocks six inches and bigger. uncut, blacks, or couples a plus. **T 1176**

STRAIGHT, NANOSOME MAN, 30S
Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. **T 1138**

BI-CURIOS, FIRST TIME
Athletic 8i Latin/White male under 39 sought by young, fit, slender, educated 5AM curious for first time experience. Interests: photography, travel. **T 1147**

women seeking women

SEEKS OPEN RELATIONSHIP
8iF in East Bay, seeks same for casual dating. I am committed to a man, no threesomes or watching, looking to meet a nice lady. **T 1451**

BUSTY, BIF, 20S...
5'5", 340-26-36, wants to meet other fit straight or bisexual females, 18-63, to play with/massage/explore/taste our bodies romantically together. **T 1153**

three's company

PENINSULA PLAYFUL COUPLE
Bright, energetic couple seeks new friends, single or couple. We're 40s, non-smoking, non-drinking, like spa, massage, boating and oral delights. Passion and friendship a plus. **T 1259**

MARRIED/B1 MALE A+
Very attractive male couple, mid 30s, HIV-, fit, healthy/slim GAM, athletic GWM, seek handsome, masculine, clean, fit, healthy, well-built, hung W/8M for discreet safe encounters. **T 1444**

BLOND TWINS SEEK SUBMISSIVE

We command you to go back to the calendar section to see what you've been missing. Now wet our lips with a Beefeater gin on the rocks. And make it a double, on the double.

ADVENTUROUS LADIES WANTED

Two gentle, respectful white males seeking women who want two at once. 36 and 34, 5'11", 180, and 210. Must be healthy, fun and uninhibited. **T 1407**

MALES WANTED...
for gang bangs and adult videos. Straight only. Strict requirements: 1. reliability, no flakes. 2. must appreciate women of all sizes, ages (over 18). **T 1400**

STUO MUFFIN?
Oral bi couple, in shape, seeks well-built male, 35-55, for hot threesomes. Play with us! LTR. **T 1394**

SENSUAL EXPLORATIONS AWAIT YOU
Small group of friends seek other attractive, young, fit couples and single women for a night of laughter and adventure. No fee, no hardcore swingers. **T 1150**

NOT, EROTIC COUPLE WANTED
Married WM, 6'1", 180lbs, good-looking, seeks very hot, erotic couple for playtime. Likes include cross-dressing, role-playing, toys, X-rated videos and being your submissive toy. **T 1206**

JUST PLAIN CURIOUS
5HM, 25, seeks females, male/female couples, 25-45, in shape, attractive, for discreet, hot times, fantasy exploration. Please be open-minded, clean, funny, ready to let loose. **T 1393**

BM SEEKS WHITE COUPLE
Nice-looking 8M, 30-something, 6' seeks white couple. If your lady wants a black buck, I'm fantasizing about white flesh. **T 1341**

SWEET & NORRY
Cute, petite AF and handsome WM consort ready for first time mating with another female/couples. We're a committed, middle-aged couple ready for mating with others. **T 1306**

TRADITIONAL
Married white couple, mid-40s, seeks 8IM, 25-35, for erotic times. She is sensual and playful, he is bisexual. We're all healthy, clean, ready to play. **T 1302**

BOUND FOR OUR PLEASURE
Young, sexy, adventurous couple seeks similar man/woman/couple for kinky birthday present. She's tied, blindfolded, you enter unexpectedly and help use and pleasure her. **T 1300**

SEEKING FEMMES
Male executive, 40s, seeks two 8i female friends for passionate encounters. Bring your lovely bodies and positive attitudes, and we will have great fun. **T 1353**

tv/ts

VISITING TOWN AND LONELY
I would like to meet a TV or TS for a fun none debit time, talking and having fun and more! **T 1449**

TV LAOY WANTED
Easygoing 5WM, 6'1", 185lbs, is seeking an interesting, intelligent, TV lady for possible LTR. **T 1450**

SEEKING ASIAN OR LATIN TS
Very open, easygoing, wild, fit, athletic WM, 37, 5'9", 160. Call me. 8e sexy and passable. **T 1445**

TV FUN IN MARIN
Hot, sexy, sheer panties, garters, nylons, high heels, loves to please. Oral, Greek, car dates, in discrete places ok. Clean, healthy, discrete only. **T 1404**

bd/sm

BONOAAGE, LAUGHTER...
the NY Times. Attractive, fit man sees dom/switch woman for restrained fun, depraved inhibition of liberty (are those cuffs?), and above all amusing, kinky adventure. **T 1443**

GIVES NARO SPANKINGS
Mature WM, 59, gives long, hard, intense spankings to bad, little, full-figured, mature girls for my pleasure. Call me now. Oo it now. Now. **T 1397**

JAPANESE BONAAGE
My hot, submissive Japanese girlfriend needs to be tied up as expertly as possible by someone who "knows the ropes." I'm "knot" kidding. Serious only. **T 1385**

DISCIPLINE
Fit, attractive, athletic 5WPM, 50, gentleman, caring, dominant, understanding but strict, seeks relationship with submissive 5/WF in need of firmness, discipline, and correction. Sacramento region. **T 1342**

fetish/fantasy

GOLDEN SHOWER FANTASY
Mature WM seeks women, 40+, who would like to give long golden showers for mutual pleasure. **T 1471**

FOOT MESSAGES AFTER WORK?
Allow a BPM to massage the aches and pains but of your feet. Must wear stockings! Relax and let my hands do the rest. **T 1405**

GUM COLLECTORS
WM, 47, 6'1", 200lbs, looking for other men who like to collect their cum. Call and we will exchange tales. Maybe meet. **T 1408**

SPANKINGS ADMINISTERED...
to naughty ladies in need of discipline by 5WM. Get the punishment you deserve while you get my full attention. **T 1118**

FEMALE FLAVOR NEEDED
Couple seeking that extra flavor of ice cream. Female wanted to cum scoop the cream and cone. **T 1301**

PETITE, SOPHISTICATED
Sexy SWF, 40, needs "Daddy" to love me hard and buy me presents. I'm very obedient when pampered. Mutual adoration? Romantic sexual explorations? **T 1298**

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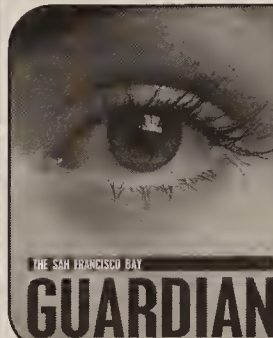
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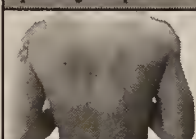
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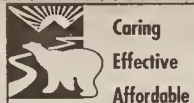
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Health

September 19th

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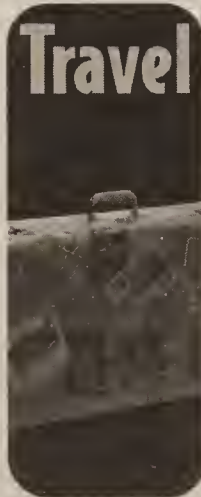
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astrobay by charon nebula

June 28-July 4, 2001

Aries

March 21 - April 19

The other day I was refurbishing the rum-pus room with my teenager (gosh, they grow up so fast, don't they?) and discussing the mis-adventures cats get into, when I suddenly woke up with my heart pounding, terrified that I had become a smug, bourgeois, mainstream-newspaper columnist and would soon be submitting 1,000 words about nothing for inclusion next to the crossword puzzle. Fortunately, it was all a nightmare, and I was soothed to find out that I had neither a rum-pus room nor a teenager. Career hell is unnervingly close this week, and if you're not wide awake, you could find yourself there.

Taurus

April 20 - May 20

Computers suck. They're constantly whining for expensive new parts and upgrades. They encourage people to encroach on your valuable time, and they allow you to spend money without getting out of your chair. Avoid them this week.

Gemini

May 21 - June 20

For the last several years I have been under a vacation curse. Each time I embark on a trip out of town, I manage to find myself accompanied by someone who is very irate with me, because there is sunshine or other weather, or exotic types of food, or because they are overwhelmed by traveling aspects this week and might actually find yourself having a good time elsewhere, in the company of somebody fun. I envy you.

Cancer

June 21 - July 22

Cancer is a leadership-oriented water sign famous for evasion: not sneakiness (see Scorpio) or flakiness (see Pisces) — other common mis-perceptions of water-sign activities by the unenlightened — but the art of leading by not being there. After all, if you're doing a decent job as a leader, things can run themselves while you go on vacation, right? That's the whole point of having legendary nurturing tendencies in the first place, isn't it? This week, delegate responsibility and take a break.

Leo

July 23 - Aug. 22

I know a particularly twisted girl who likes to go around deliberately upsetting people just so she can use her half-digested knowledge of pop psychology on them. It usually works, mainly because people rarely realize that the person who appears to help them out of a mess is occasionally the same person who put them there. Distrust overly convenient assistance this week.

Virgo

Aug. 23 - Sept. 22

Either old people are constantly telling you that you were born too

late to possibly understand or young people are informing you that your attitudes are old school. You can't win, so spend this week refusing to act your age.

Libra

Sept. 23 - Oct. 22

It's never too late to have a happy childhood. With very little effort on your part, eight or nine carefree years of youthful innocence can easily be stretched out over several decades. Go out and play this week.

Scorpio

Oct. 23 - Nov. 20

In my ongoing quest to find the perfect Scorpio, I briefly settled on Julia Roberts, who managed to combine such Scorpionic concepts as "critical acclaim," "social activism," and "jiggling knockers" in a stunningly original fashion. But that was so several months ago. Surely some Scorpio (you, for instance) is busily combining Scorpionic concepts in an even more stunningly original fashion right now.

Sagittarius

Nov. 21 - Dec. 21

When I'm queen of the universe, those who mock the accent of someone who took the time and trouble to learn a new language will be sentenced to communicating only in Braille Esperanto via slow modem. Until then, ignore anyone or anything that attempts to restrict your quest for information from foreigners.

Capricorn

Dec. 22 - Jan. 19

The planets suck, but who needs them? Who needs astrology, for that matter? This week large and powerful forces are at work, but it's not like you necessarily have to be personally affected by them if you're just not in the mood. Ignore all heavy and cosmic things.

Aquarius

Jan. 20 - Feb. 18

It's true: Aquarians are just smarter than other people. And it's also true that we all hate and envy you because of it. In fact, you might want to play dumb at strategic intervals this week, just to avoid alienating those on the other side of the intelligence gap.

Pisces

Feb. 19 - March 20

Give me a break. You're psychic; you know perfectly well what's going to happen; you don't need to look here. Of course, if you weren't being oppressed by the six planets currently in hostile aspect to Pisces, you'd have a much clearer vision. And if you find a quiet spot and meditate on calmness this week, you'll have an even better view of the future. ❖

Contact Charon Nebula at P.O. Box 191434, S.F., CA 94119 or charon911@yahoo.com.

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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 248733 The following person is doing business as SUMBOOY, 2167 Union Street, San Francisco, CA 94123: SUMBOOY UNION STREET LLC California, 2167 Union Street, San Francisco, CA 94123. This business is conducted by limited liability company, Signed Sumbooy Union Street LLC Tom Panos. Registrant commenced business under the above fictitious business name on the date May 8, 2001. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAY 8, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on May 8, 2001. **June 6, 13, 20, 27, 2001. L# 353602**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249367 The following person is doing business as CARDELLI NO PHOTOGRAPHY, 53 Miguel St. Unit B, San Francisco, CA 94131. Robert Leon Cardelli, S3 Miguel St. Unit B, San Francisco, CA 94131. This business is conducted by an individual. Signed Robert Leon Cardelli no. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON JUN 05, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on Jun 5, 2001. **June 13, 20, 27, 2001. L# 353703**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249262 The following person is doing business as YZZYVA, 2330 Larkin St. #50, San Francisco, CA 94109. Jeannie K. Leavell, 2330 Larkin St. #50, San Francisco, CA 94109. This business is conducted by an individual. Signed Jeannie K. Leavell. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON JUNE 01, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on June 1, 2001. **June 13, 20, 27, 2001. L# 353702**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249629 The following person is doing business as TAYBELLA, 2040 Union Street, San Francisco, CA 94123: Felicia Perez, 1300 Boris Court, Apt. 14, Ronnet Park, CA 94928. Registrant commenced business under the above fictitious business name on the date May 20, 2001. This business is conducted by an individual. Signed Felicia Perez. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON JUNE 15, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on June 15, 2001. **June 20, 27, 2001. L# 353806**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249483 The following person is doing business as 1)THE EMPLOYMENT COACH/ 2)JOB COACH, 3929 - 24th Street, San Francisco, CA 94114: Robert L. Mueller, 914 Wisconsin Street, San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date June 1, 2001. This business is conducted by an individual. Signed Robert Mueller. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON JUNE 11, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on June 11, 2001. **June 20, 27, 2001. L# 353808**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 248679 The following person is doing business as REAL SOURCING, 1 Temple Street, San Francisco, CA 94114: Ana G. Miller, 1 Temple Street, San Francisco, CA 94114. Registrant commenced business under the above fictitious business name on the date May 1, 2001. This business is conducted by an individual. Signed Ana Miller. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAY 7, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, **June 20, 27, 2001. L# 353809**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249774 The following persons are doing business as AUSTRALIAN MOVING & STORAGE, 1225-D Northpoint Drive, San Francisco, CA 94130: Jennifer Brinkman, 1225-D Northpoint Drive, San Francisco, CA 94130: Mark Brinkman, 1225-D Northpoint Drive, San Francisco, CA 94130. This business is conducted by a general partnership. Registrant commenced business under the above fictitious business name on the date June 6, 2001. Signed Jennifer Brinkman. This statement was filed with the County Clerk of the City and County of San Francisco, by Kit Chau, on June 22, 2001. **June 27, 2001. L# 35390 #**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249679 The following person is doing business as DANIEL'S IMPORT & EXPORT, 2620 19th Street, San Francisco, CA 94110: Ann M. Lac, 2620 19th Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date June 19, 2001. Signed Ann M. Lac. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on June 19, 2001. **June 27, 2001. L# 353902**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249795 The following person is doing business as 1115 HAMPSHIRE ST. PROPERTIES, 1115 Hampshire St., San Francisco, CA 94110: Amita Path Motika, 23 Franklin St. # 23, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date June 25, 2001. Signed Amita Motika. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on June 25, 2001. **June 27, 2001. L# 353903**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249795 The following person is doing business as 1115 HAMPSHIRE ST. PROPERTIES, 1115 Hampshire St., San Francisco, CA 94110: Amita Path Motika, 23 Franklin St. # 23, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date June 25, 2001. Signed Amita Motika. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on June 25, 2001. **June 27, 2001. L# 353903**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES To Whom It May Concern: The name of the applicant is: OABIT MICHAEL NAJIB. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2222 Polk St, San Francisco, CA 94109. Type of license Applied for: 20 - OFF-SALE BEER AND WINE. Oated: May 29, 2001. **June 6, 13, 20, 2001. L# 353905**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319716 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: filed a petition with this court for a decree changing names as follows: present name ARMANOO GONZALEZ, proposed name ARMANOO ALVAREZ. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 23, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 22, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 6, 13, 20, 27, 2001. L# 353501**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321319 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: IRENE VANOA HABINSKI HOILAND filed a petition with this court for a decree changing names as follows: present name IRENE VANOA HABINSKI HOILAND, proposed name IRENE VANOA LAMBERT. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 17, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 15, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 6, 13, 20, 27, 2001. L# 353601**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321718 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CAROL LYNN ROSE TO ALL INTERESTED PERSONS: CAROL LYNN ROSE filed a petition with this court for a decree changing names as follows: present name CAROL LYNN ROSE, proposed name CHICKLENA ROSE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 2, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 29, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 6, 13, 20, 27, 2001. L# 353603**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319609 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: IGOR VIOIMSKY filed a petition with this court for a decree changing names as follows: present name IGOR VIOIMSKY, proposed name JUDY B (no capitalization). THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 17, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 15, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 6, 13, 20, 27, 2001. L# 353604**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321851 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: OESNE BORERO filed a petition with this court for a decree changing names as follows: present name OESNE BORERO, proposed name OESNE ELLEN K. MARIE AHLERS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 6, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June 1, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 6, 13, 20, 27, 2001. L# 353606**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322028 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: LAMAR REED filed a petition with this court for a decree changing names as follows: present name LAMAR V. YOUNG, proposed name LAMAR V. REED. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: AUGUST 9, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June 8, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 13, 20, 27, 2001. L# 353701**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320599 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF KENNETH WILLIAM FRISCHE for change of name. TO ALL INTERESTED PERSONS: KENNETH WILLIAM FRISCHE filed a petition with this court for a decree changing names as follows: present name KENNETH WILLIAM FRISCHE, proposed name KEN FRISCH. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of KENNETH WILLIAM FRISCHE should not be granted. NOTICE OF HEARING Date: July 31, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 18, 2001. Mike Morris, Clerk for Gordon Park-Li Deputy Clerk. **June 20, 27, 2001. L# 353801**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 324608 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: JUDITH ANNE BRYAN filed a petition with this court for a decree changing names as follows: present name JUDITH ANNE BRYAN, proposed name judy b (no capitalization). THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 30, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 23, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 20, 27, 2001. L# 353802**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321092 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: LESLIE H. SIBSON filed a petition with this court for a decree changing names as follows: present name LESLIE H. SIBSON, proposed name LENI LENNIE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 16, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 7, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 20, 27, 2001. L# 353803**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321709 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: EMILIE JEAN WILSON & THOMAS ALAN GOOD II filed a petition with this court for a decree changing names as follows: present name EMILIE JEAN WILSON, proposed name EMILIE WILSON VALENTINE; present name THOMAS ALAN GOOD II, proposed name THOMAS HAWK VALENTINE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 7, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 7, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 20, 27, 2001. L# 353804**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322023 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: MARTHA SCHLITT & MARK TAKIGUCHI filed a petition with this court for a decree changing names as follows: present name MILES OESMONO TAKIGUCHI, proposed name MILES SOLOMON TAKIGUCHI. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 13, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June 8, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 20, 27, 2001. L# 353805**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321557 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: LEAH GROSSMAN filed a petition with this court for a decree changing names as follows: present name LEAH GROSSMAN, proposed name LEAH MAGREUS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 23, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 22, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 20, 27, 2001. L# 353807**

SUMMONS-FAMILY LAW (CITATION JUICIAL OERCHO DE FAMILIA) CASE NUMBER (Numero del Caso) FL # 038664 NOTICE TO RESPONDENT: (Aviso al demandado): MATTHEW FORSYTHE YOU ARE BEING SUED. (A usted se estan demandando) THE PETITIONER'S NAME IS: (El nombre del demandante es): NATASHA FORSYTHE. You have 30 CALENDAR DAYS after this Summons and Petition is served on you to file a Response (form 1282) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister Street, San Francisco, CA 94102. Oated: September 05, 2000. Notice To The Person Served: You are served as an individual. **June 20, 27, 2001. L# 353810**

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Wednesday, July 4, join Comit  98 por un Puerto Rico Libre in demanding the Navy's immediate withdrawal from Vieques and the clean-up of the environmental holocaust caused by 60 years of bombing, napalm, depleted uranium, shrapnel, and other damage, at a nonviolent demonstration along the walkway of the Golden Gate Bridge. Shuttles will begin taking people to the Golden Gate Bridge walkway by the toll plaza at noon, from the parking lot of the old Veterans Building on 15th Avenue, one block north of Lake St. 1-3 p.m., Golden Gate Bridge, S.F. (510) 389-5660.

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\$560 Inner Richmond - room. Quiet, clean, hardwood, walk-in closet, 3 MUNI lines. Prefer mature non-smoking straight male. Jack (415)-668-3011.

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\$1575 CASTRO 1br, blinds, carpets, close to PT shopping, groceries! 1000's available. **www.metrorent.com (415) 563-7368.**

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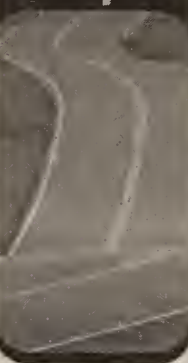
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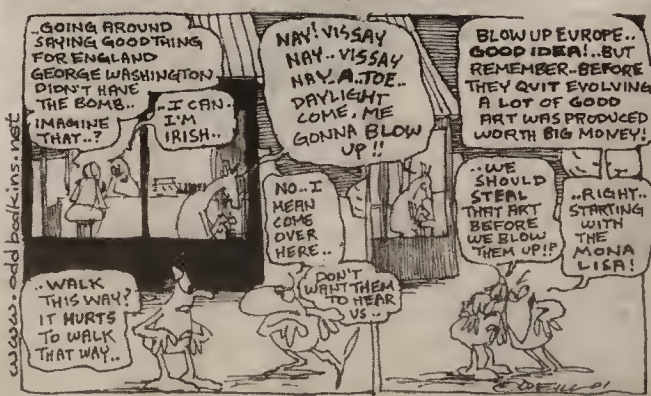
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Please refer to the Connections section of the Bay Guardian for information on deadlines and how to place an ad or contact the Personals Coordinator directly at (415) 487-2566.

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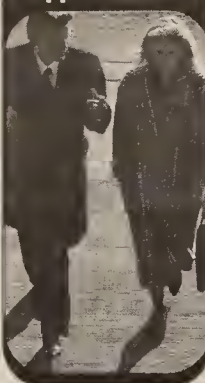
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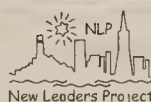
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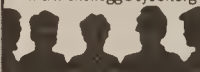
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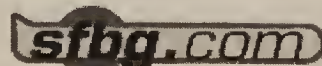
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